

SAN FRANCISCO PUBLIC LIBRARY



3 1223 07086 3155

5/S



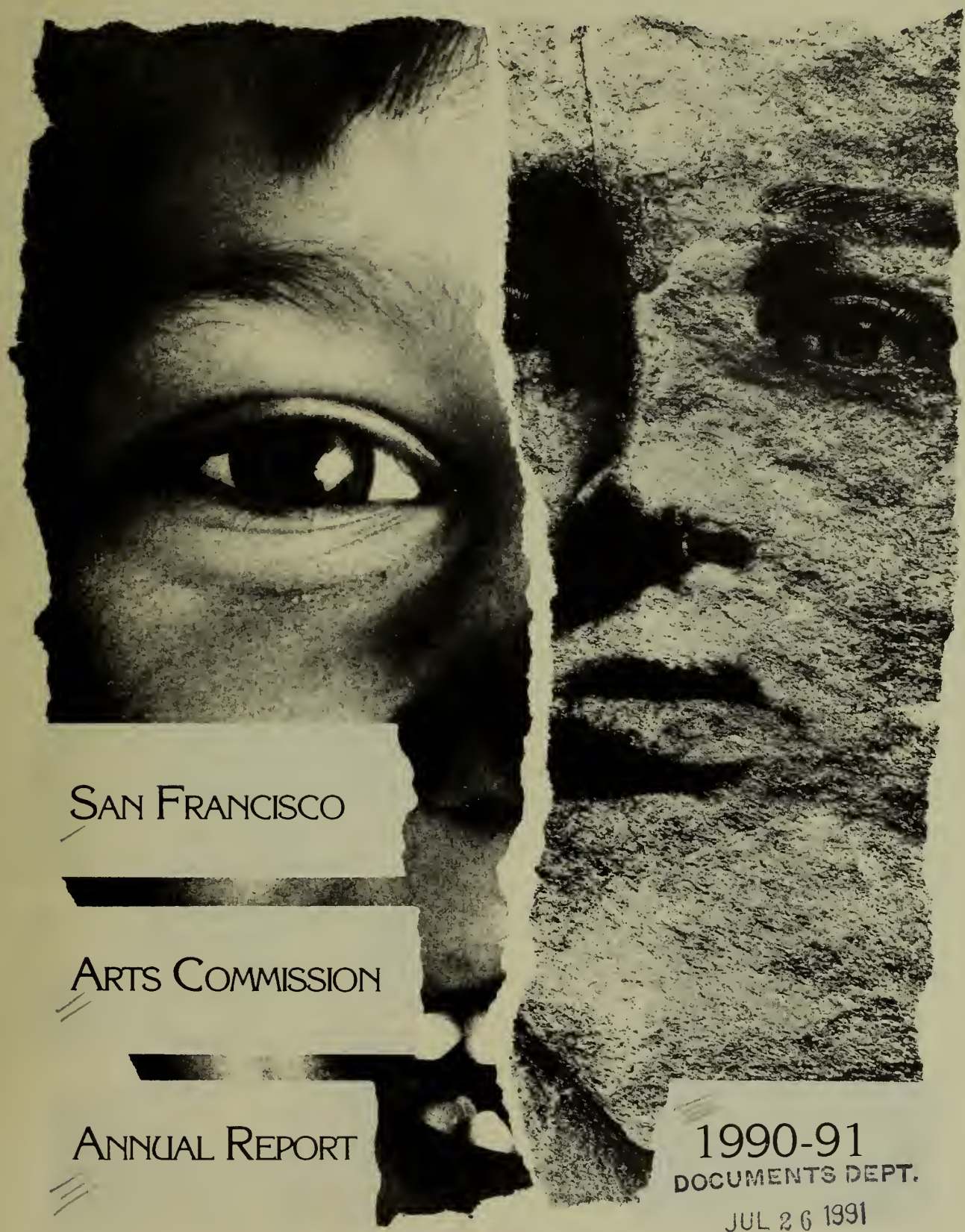
San Francisco Public Library

Government Information Center
San Francisco Public Library
100 Larkin Street, 5th Floor
San Francisco, CA 94102

REFERENCE BOOK

Not to be taken from the Library

91



SAN FRANCISCO

ARTS COMMISSION

ANNUAL REPORT

1990-91
DOCUMENTS DEPT.

JUL 26 1991

SAN FRANCISCO
PUBLIC LIBRARY

"The Arts Commission is mandated by the City and County of San Francisco to ensure that the arts comprise a key element of the City's cultural, social and economic well being.

The Commission initiates, cultivates, advocates and protects arts-related services and programs to preserve, present, innovate and educate to achieve artistic growth, community awareness and experience of the arts for residents and visitors alike."

THE ARTS COMMISSION MISSION STATEMENT

Barbara Sklar, President	John Kriken
Nancy Boas, Vice President	Robert LaRocca
Vernon Alley	Genny Lim
Stanley Eichelbaum	Amalia Mesa-Bains, Ph.D.
Daniel Genera	Rai Okamoto
Anne Healy	Dodie Rosekrans

MEMBERS OF THE ARTS COMMISSION

Steve Coulter, Library
Alex Phillips, Fine Arts Museums
Connie O'Connor, Recreation and Park
Wayne Hu, City Planning

EX- OFFICIO MEMBERS

Mission Statement



Dear Mayor Agnos and Members of the Board of Supervisors,

This annual report reflects the overall commitment and focus of the Arts Commission to providing opportunities for all San Franciscans to participate in the Arts.

The Arts Commission is proud of its accomplishments in FY 90-91. In the face of diminishing Federal and State Funding for the Arts, the Commission successfully garnered grants from both the National Endowment of the Arts and the California Arts Council. These monies will be used for the most part to fund traditionally underserved communities.

During FY 90-91, the Arts Commission went through tremendous changes. The Director of the San Francisco Arts Commission, Claire Isaacs, retired in October. Mayor Agnos was asked to loan his Arts Liaison, Margie O'Driscoll, to act as Director until a national search could be completed for a new permanent director. Ms. O'Driscoll has been much more than just a caretaker. Under her leadership, the Commission has seen significant advances in all program areas. We wish to thank Ms. O'Driscoll for her never flagging spirit, her excellent management skills, her wonderful wit and most of all the tremendous leadership and guidance she provided during this difficult year.

The Commission wishes to acknowledge the excellent work and dedication of our Assistant Director, Dennis Rumsey who passed away in May of this year. His death is a great loss to the Commission and the Arts Community as a whole. Dennis will be remembered for his thoroughly professional approach to every project and his participation in the POPS concerts.

On a happier note, the Commission is pleased to announce the appointment of its new Director, Joanne Chow Winship. After an extensive search we are thrilled to have found someone of Ms. Winships caliber and experience to join our staff. Ms. Winship, originally from the Bay Area, will be arriving in July from Vermont where she currently heads the State Council on the Arts.

This was a year of changes, challenges and certainly many accomplishments. I am pleased as the President of the Arts Commission to present the FY 90-91 Annual Report.

We are already looking forward to next year and the growth we are sure to make under the dynamic leadership of our new Director.



Barbara Sklar,
President

Dear Mayor Agnos and Members of the Board of Supervisors,

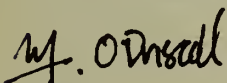
I have enjoyed my brief tenure with the San Francisco Arts Commission. The caliber of staff and Commissioners is exceptional. I wish to thank each and every one of them for making my job a little bit easier. Before you read this report, I'd like to give you a little background about the Arts Commission and our programmatic focus.

The Arts Commission was founded in 1932 by San Francisco City Charter. Commission activities are divided between those "mandated" by Charter, and those programs responding to the diverse needs of San Francisco's multi-cultural communities.

Briefly listed the programs are:

- 1... **Art Enrichment** requires that up to 2% of the total construction budget of new City buildings and parks must be allocated to 'Art in Public Places'.
- 2... **Arts Commission Gallery** provides exhibitions of works of emerging visual artists in both indoor and outdoor spaces.
- 3... **Neighborhood Arts Program / State-Local** will be combined and reorganized during the next fiscal year to better serve the artistic and cultural diversity of our City through community arts programs.
- 4... **ArtHouse** serves as liaison for artists seeking live/work space, and is a joint project with California Lawyers for the Arts.
- 5... **Street Artists Program** issues over 500 licenses annually to individual artists allowing them to sell in designated public places.
- 6... **Civic Design Review** is a City Charter mandated responsibility to review the design of all construction on public land.
- 7... **Fine Arts Collection** archives and conserves over 600 pieces.
- 8... **Concerts Series** are annual concerts supported by the Arts Commission and co-sponsored with the San Francisco Symphony.
- 9... **Market Street Art Maintenance and Youth Arts** are funds supplied through the Transit Advertising Contract targeted for maintenance and restoration of public art on Market Street and development of Youth Arts programs.

I hope you will take the time to explore our program areas more thoroughly, both through reading this report and by participating in the many events and activities the Commission sponsors each year. I look forward to working with the new Director, Ms. Winship as I return to my previous role in the Mayor's office. Once again I would like to thank all who helped me during my tenure at the Commission.



Margie O'Driscoll,
Acting Director

BACKGROUND

San Francisco's "Percent for Art" program, one of the first in the country, was established by City ordinance in 1969. The ordinance states that up to 2% of the total construction budget of new and remodeled City buildings must be allocated for the incorporation of art works in public places.

RESPONSIBILITIES

At the outset of a project the Public Art Curator meets with project architects and representatives from the City agency involved. A proposal is formulated outlining budget, time line, site and method of artist selection, which is presented to the Arts Commission for approval.

The Curator then completes the following phases; artist search and selection, contract negotiations, and fabrication and installation of the artwork. These complex phases take from 6 months to several years depending on the scope and complexity of the project involved and the number of artists involved per project.

FY 90-91 SUCCESSES

The Art Enrichment Program managed almost 30 projects during the year. These projects were complicated and multi-phased requiring the Curator to oversee and manage the architectural and artistic vision of the program. For instance, three artists, Doug Hollis, Vicki Scuri, and Carl Cheng, collaborated with the project architects from the firm of Williams and Tanaka to create an architecturally and artistically innovative design for the Sheriff's Department's New Work Furlough facility. This is the City's first art enrichment project to integrate art into the architectural design, addressing nearly all the building's exterior features, including both the north and south facades, plaza and entry lobby. The building's most striking feature will be a 300' long, 60' high, curvilinear wall of glass transformed by San Francisco artist Doug Hollis into a spectacular work of environmental art suggesting an atmospheric image of rolling fog. The artists are also developing furnishings in the lobby, community rooms and class rooms, creating usable program space out of the building's lightwells, and turning the otherwise functional mechanical screens into a stunning optical sculpture.

Curators were involved with the City's Waterfront Transportation Projects working with the Public Utilities Commission, Office of the Chief Administrative Officer, Department of Public Works and the Port to ensure the development of urban design principles that reflected the Commission's vision and the inclusion of artists in the initial planning phases. As a result of the process a comprehensive Arts Master Plan was developed which will feature integrated art along the 2 and 1/2 mile length of the Waterfront Transportation Project.

The Art Enrichment Program is developing the Market Street Art in Transit Program to provide both temporary and permanent art from the Embarcadero to Castro Street, recreating this corridor as the focal point of City life. One "seeding" project to revitalize Market Street was the free screening of historic and contemporary movies of Market Street. The films were projected onto the facade of the Flood Building located at Powell and Market Streets. Conducted in conjunction with Cinemateque and the Exploratorium, over 600 people attended.

One third of the contracts awarded were to minority artists and fifty percent were awarded to women.

FY 91-92 GOALS

The Art Enrichment Program plans to streamline and restructure artist selection process to become more time efficient and responsive to programmatic needs.

Plans to complete Kezar Stadium, Bush-Polk Garage, Richmond Police Station and San Andreas Water Treatment Plant Art Enrichment in this Fiscal Year.

Finalize artist selection for Moscone Center, Embarcadero Art Projects, four new garages, the new police station and youth recreation center.

More minority participation on selection panels and contract awards.

Revise Art Enrichment Ordinance.

Complete Market Street Arts Master Plan.



Sculpture by
Martha Heavenston
for the
Sixth and Folsom
Recreation Center.

BACKGROUND

Founded in 1970, the Gallery has served as an alternative to existing commercial galleries. Located on Grove Street, across from City Hall, the Gallery features both indoor and outdoor exhibit spaces, drawing on the talents of emerging Bay Area artists. For many artists it is a first opportunity to display their work to the public. Indoor exhibit space totals 3,000 square feet, while the adjacent outdoor lot "Exploration City Site" is 6,000 square feet.

The Gallery features 7 indoor exhibits each fiscal year, and 3 outdoor presentations featuring site-generated sculpture installations and demonstrations as an alternative to traditional modes of public art.

RESPONSIBILITIES

The two person staff has responsibility for all tasks related to exhibition selection, curatorial work, exhibition design and installation. Each show involves production of a brochure, documentation and press/community outreach. Over 300 artists participate in the Arts Commission Slide Registry which is maintained and promoted by the Gallery staff. This service allows curators and arts consultants to view diverse works of Bay Area artists in one location.

FY 90-91 SUCCESSES

The gallery has maintained its public accessibility by remaining open 5 days a week for a total of 32 hours. Over 100 Artists were featured this year in 10 shows including 3 outdoor, "Exploration: City Site" exhibits. Gallery staff provided 35 young arts professionals with opportunities to provide graphic design and technical assistance services to the Gallery; thereby adding resume and portfolio experience for the artists.

While Gallery funding comes primarily through General Fund allocations, programming was supported in part by grants from the California Arts Council and the LEF Foundation. Additional assistance came from the San Francisco Museum of Modern Art, The Fine Arts Museums of San Francisco, Capp Street Project, Intersection for the Arts, Beronio Lumber, Winner's Circle Systems of Berkeley, and Norcal Waste Systems.

The Gallery exhibits included shows of regional/national importance including Implosion which featured works by now nationally recognized artists, Lawrence Andrews, Hung Liu, and Lewis deSoto.

Chain Reaction, an annual show, operates like a chain letter with the Advisory Board each selecting an artist who in turn each invite another artist to participate.

In June of 1991 Exploration City Site will feature an installation of salt bricks and adobe soils by artist Sal Terrae.

FY 91-92 GOALS

The Gallery will create 7 indoor exhibits and will oversee 3 City Site installations. As in the past all phases of Gallery offerings will reflect the cultural diversity of the City.

San Francisco
Arts Commission
Gallery.
Installation
and photograph
by
Ann Chamberlain.



Bonnie Earls-Solari
Helaine V. Fortang
Adrienne Fuzee
Glen Helfand
Louise Jordan
Tony Labat
Catherine Maechling
Mark McCloud
Armando Rascon
Susan Werner
Wayne Zebzda

ARTS COMMISSION GALLERY ADVISORY BOARD

Art Gallery (cont.)

BACKGROUND

The Neighborhood Arts Program (NAP) was founded in 1967 to support community-based art and culture of the people of San Francisco. The Arts Commission is committed to providing technical and financial assistance to artists and arts organizations of diverse communities.

RESPONSIBILITIES

NAP provides facilities support (including repair and upgrade) and technical assistance (programming leadership and support) to the city's four cultural centers. NAP also produces annual information resource guides to assist emerging artists and cultural groups throughout the city. In addition, NAP also publishes a free after school guide, "Art Soup", listing art classes for children.

FY 90-91 SUCCESSES

During FY 90-91, NAP continued its ambitious program of cultural center rehabilitation and renovation outlined in the City's Master Plan. All Phase II and III documents were completed for the four centers.

Renovations began on the Mission Cultural Center, including repair and installation of new electrical and heating systems.

Installation of a new elevator is underway in the Mission Center, to ensure handicapped accessibility.

Earthquake preparedness plans have been developed for the Centers.

Seismic upgrades, covered by Federal Emergency Management Agency (FEMA) funds, have begun at each center.

NAP also provides technical assistance to artists and individuals through day-to-day contact and publications.

NAP sponsored over 300 art and dance workshops during FY 90-91 with over 2500 participants. Classes were held at Cultural Centers and 9 other locations around San Francisco.

Over 2700 copies of 3 separate resource publications, Art Soup, Sources and Resources for the Visual Artist, and The California Arts Council's Free Art Classes were produced and distributed by this program to schools, underserved communities and neighborhood centers.

33 community artist participated in this year's programs giving their time and sharing their expertise in the field.

The Neighborhood Arts Program, in conjunction with Grants for the Arts, granted the following awards for Neighborhood Arts Projects to:

Visitation Valley	\$19,750.00
Sunset District	9,750.00
Richmond District	9,750.00
Tenderloin (Hospitality House)	19,750.00
Potrero Hill (Neighborhood House)	16,250.00
Sheriff's Re-entry Program	16,500.00
Chinatown Neighborhood Arts	41,177.00

FY 91-92 GOALS

Funding was requested through the Capital Improvement Advisory Committee to continue renovation and rehabilitation of Cultural Centers. Construction on Centers for FY 91-92 is dependent on how much of the funding is granted. NAP will complete programmatic 5 year planning processes to ensure continued funding in light of reduced resources.



Neighborhood Arts (cont.)

BACKGROUND

The State/Local Partnership Program began in 1982 as a result of community planning meetings funded by the California Arts Council to its designated "local partner", the San Francisco Arts Commission. An Advisory Task Force of approximately 25 members was appointed to guide the program's efforts in arts planning and programming.

RESPONSIBILITIES

Funded by grants from the California Arts Council, the National Endowment of the Arts, the San Francisco Foundation and a supplemental allocation by the City and County of San Francisco, the State/Local partnership has undertaken a challenging planning process to produce arts economic impact studies, a facilities report, and an arts policy plan for the City. It provides access for members of the arts community to city and state planning processes affecting the arts. The product of this extensive planning process will be an Arts Policy Plan to be incorporated into the City's Master Plan.

FY 90-91 SUCCESSES

The Program is winding down its city-wide cultural planning effort. Staff coordinated work with the Department of City Planning and with community cultural groups to develop an exhaustive policy plan and long term implementation strategy for the Arts.

Over 350 people participated in 31 public meetings, to provide community input to the Arts Policy Plan and to review draft documents.

The Arts Policy Plan was adopted.

With the award by the Locals Program of the National Endowment for the Arts, a re-granting program for arts education will be established.



Idris Ackamoor, Performing Artist,
with the School of the Arts Jazz Band at
The California Arts Scholars Award Ceremony.
Photograph by Kaz Tsuruta, 5-10-91.

FY 91-92 GOALS

The State/Local Partnership Program will merge with the Neighborhood Arts Program of the Arts Commission and focus its efforts on a new re-granting program supporting arts education.

Implementation of the Arts Policy Plan will become the task of the newly merged program.

State/Local Partnership (cont.)

BACKGROUND

ArtHouse was established in 1986 as a joint project between California Lawyers for the Arts and the State-Local Partnership program of the Arts Commission. Its primary goal was to assist artists in leasing, owning and developing live/work and studio space. ArtHouse now serves as an information clearing house for artists, building owners and developers.

RESPONSIBILITIES

Staff provides consulting and referral services to individual artists and real estate professionals, hosts informational workshops, and provides a free hotline featuring available live/work and studio space for rent. During the project's first years (1986-1989), approximately 1,200 Bay Area artists were assisted in negotiating lease agreements, searching for affordable space and understanding building and planning code issues.

FY 90-91 SUCCESSES

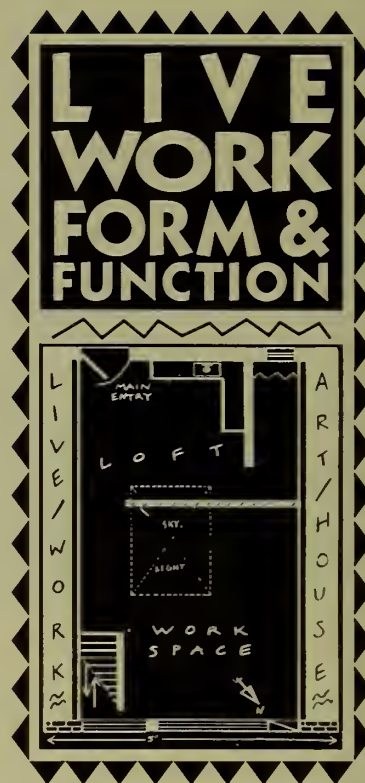
In FY 90-91 Art House assisted over 1,100 individual artists and provided a needs assessment of artist's live/work space, included in the Residence Element of San Francisco's Master Plan. In addition staff negotiated for inclusion of 150 live/work units (50 designated low income) in the Mission Bay Development.

ArtHouse devised an artist selection process for the San Francisco Redevelopment Agency's prototype live/work project located South of Market, and published the 5th edition of Live/Work: Form and Function, a development handbook.

FY 91-92 GOALS

ArtHouse will accommodate the projected 50% increase in the number of live/work and studio space rental listings and respond to the continued number of artists calling the hotline. Plans are to update the current hotline equipment to a more efficient and user friendly voice mail system.

ArtHouse will host a one day seminar to educate developers on the advantages of building live/work space for artists.



Design

for

Live/ Work:

Form and Function,

by Pat Urquat,

based

on a drawing

by T. Dragat.

ArtHouse

BACKGROUND

The Arts Commission, by mandate of the people of San Francisco, is the exclusive City agency authorized to certify artists to sell their handcrafted items throughout the year in designated public places. This program has become a model nationally.

The regulation of the sales of handcrafts by the Arts Commission creates a liaison between the self-sustaining artists and the store front merchants. In addition, the artists have become a colorful symbol of life in San Francisco, welcoming tourists and contributing to the economic life of the city.

Since opening its doors in 1972 to street artists, the Arts Commission has issued licenses on a first come, first serve basis to anyone who demonstrates that they make the crafts themselves.

RESPONSIBILITIES

The Street Artists Program is responsible for examining each artist's wares to verify that they are of the artist's own creation. The mandate of the voter's law is simple: the street artists must make their craft and sell it themselves. No commercially manufactured merchandise or sales people are allowed. There are over 500 licensed artists who participate. All of the Program's costs of managing and enforcing the ordinance are paid for entirely by the street artist licenses.

FY 90-91 SUCCESSES

There are approximately 250 spaces, designated by the Board of Supervisors, for artists use. For the ninth consecutive year, working with the artists and merchants, the Program staff were able to obtain additional spaces during the Christmas season. This benefitted the artists, and provided shoppers and tourists with a greater variety of crafts.

The program includes artists from different disciplines, including cast and fabricated jewelry, silkscreening, leathercraft, ceramics, paintings and graphics.

FY 91-92 GOALS

Next year will mark the 20th anniversary of the Arts Commission's licensing of street artists for San Francisco. During FY 91-92, staff hopes to coordinate special activities to celebrate the anniversary.

Street Artists

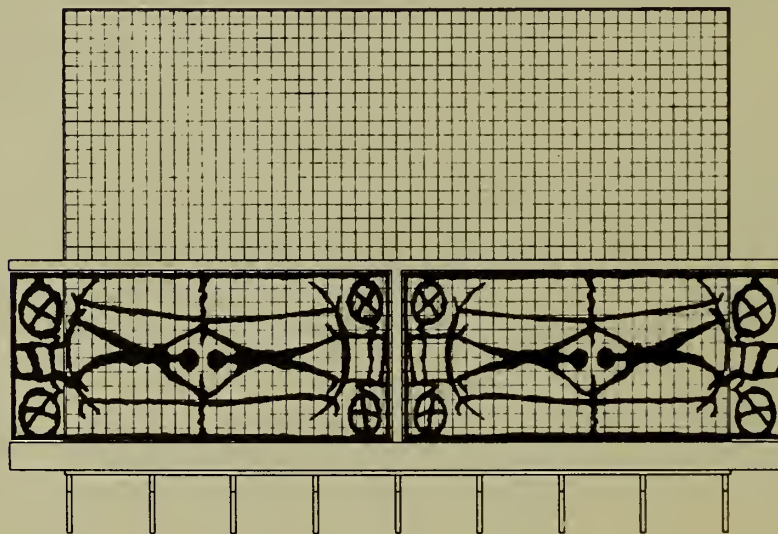
BACKGROUND

The function of Civic Design Review was one of the original reasons for the creation of the Arts Commission by City Charter. The Charter states, "The Committee will assist the applicant in developing a project that will attain a high level of design quality and appropriately fit into the community".

RESPONSIBILITIES

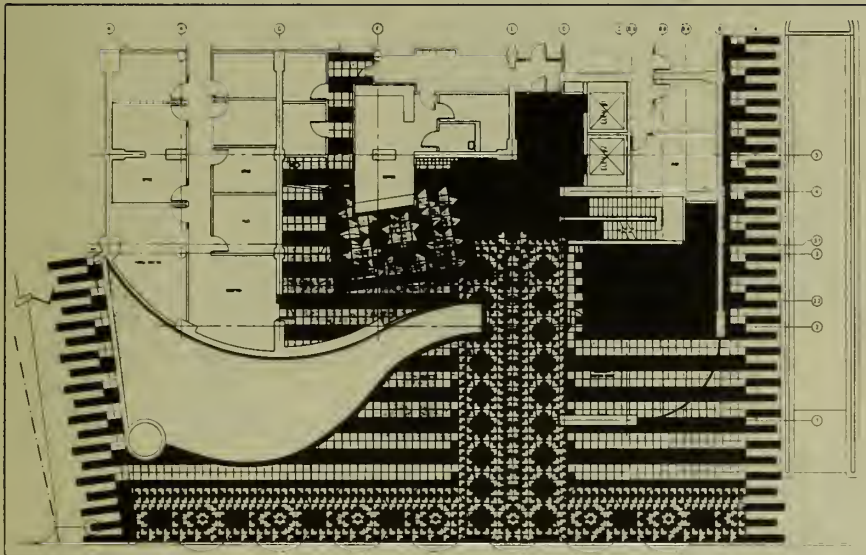
The Civic Design Committee of the Arts Commission reviews the design of construction, public or private, on public land. It exercises a similar review of bridges, viaducts, plantings, elevated ways, gates, fences, street lighting or any other structures to be erected on or which extend over property belonging to the City and County of San Francisco.

The work of the Committee is accomplished in a three-phase review process that covers:
Schematic/Conceptual Design (Phase I)
Design Development (Phase II)
and Final Working Drawings (Phase III).



Bush/Polk Garage.

Grill Work for garage railings designed by artist Bruce Hasson.



New Sheriff's Facility Plaza and entry.

Design by Vicki Scuri, in conjunction with landscape architect

Pat O'Brien, and architects Williams and Tanaka.

FY 90-91 SUCCESSES

The Civic Design Review Committee in partnership with the Library Commission held a series of public meetings over 18 months to grant Phase II with contingencies approval, to the New Main Library at Civic Center.

Set new City policy that public art be an integral part of a building, not an afterthought.

Approved innovative Phase III design of new Sheriff's Facility, due to be completed in 1993.

FY 91-92 GOALS

Develop computer tracking system for Civic Design data.

Civic Design Review (cont.)

BACKGROUND

The Arts Commission has acquired and maintained art works for the City and County of San Francisco since 1946. Acquisitions are accomplished in a variety of ways; through gifts and donations by individuals, art purchases through the Art Enrichment Program, and purchases funded by the Board of Supervisors.

The collection numbers over 600 works, including two and three dimensional pieces. The collection includes works by well known Bay Area artists, as well as internationally acclaimed artists such as Richard Diebenkorn's, Still Life With Letter (1961). Art works are placed in City Agencies for public display, and employee enjoyment.

RESPONSIBILITIES

It is the task of program staff to catalog and maintain all pieces of the Civic Art Collection. This includes routine research, care, cataloging and inspection of existing works in the collection as well as documentation of newly acquired pieces. Professional conservation services are contracted for consultation in long range care or repair of works of art.

FY 90-91 SUCCESSES

Implementation of maintenance program of public monuments.
Continued success with art loan program to public offices.

FY 91-92 GOALS

In an effort to make the City's art collection more accessible to the public, the Commission intends to plan a series of exhibitions.

The Civic Collection catalog system will be updated and computerized during FY 91-92. With the new computerized system, it will be easier to track, document and promote the works of art.

Phase II restoration of the Coit Tower murals.



The Four Tops.

Featured

performers

with the

San Francisco

Symphony.

BACKGROUND

This concert series, established in 1951 by City Charter, offers low cost tickets to ensure young and old alike can enjoy and participate in this festive summer event.

RESPONSIBILITIES

The Arts Commission has traditionally worked with the San Francisco Symphony in producing 9 concerts each summer season. The concerts feature guest artists and conductors offering a wide variety of music to appeal to diverse audiences. Commission staff coordinates all activities with the Symphony and Civic Auditorium, where the concerts take place. This includes contract and budget negotiations, design and coordination of decor, and outreach/publicity to all San Francisco communities.

FY 90-91 SUCCESSES

This year the Arts Commission and the San Francisco Symphony expanded its repertoire to provide popular entertainment such as the Four Tops, Cab Calloway and Latin Dance Night. Ticket prices ranged between an affordable \$3.00 to \$45.00.

40,000 people attended various shows during the summer season.

FY 91-92 GOALS

In keeping with the Art Commission goal to reach out to underserved communities, the Commission plans an extensive outreach campaign to community and neighborhood organizations.

The Commission will offer a senior/student discount ticket, as well as a specially priced ticket to accommodate handicapped individuals.

A Gala Night of the Stars is planned, featuring Bay Area talent to develop new audiences and increase revenues.

Concert Series

BACKGROUND

The Youth Arts Fund was created through an Advertising Transit Shelter Agreement with Gannett Corporation. The funds are used for providing programs and opportunities for the talents of young artists. During FY 90-91, the works of young artists were displayed at 25 bus shelters on Market Street. Artists Michael Rios from Potrero Hill Neighborhood House and Joanna Poetnig from St. Dominic's worked with talented children to create those unique works, as featured on the cover of this year's annual report.

Another program, the annual Youth Arts Festival, a joint project of the Arts Commission, DeYoung Museum, San Francisco Unified School District and the Kennedy Center took place in May. This annual four day event features a parade, exhibits and honorarium for artists teaching in underserved schools.

RESPONSIBILITIES

Staff develops programmatic guidelines, for adoption by the Commission, for each individual youth program. In addition, staff are responsible for coordination of the separate program activities through the schools and cultural centers.

FY 90-91 SUCCESSES

15,000 people participated in the Youth Arts Festival in Golden Gate Park.

1000 individual youth artists displayed their artwork at the Festival.

FY 91-92 GOALS

An artist in residence program will develop arts programs for youth, in coordination with schools and cultural centers.

2-6 scholarships for San Francisco students will be awarded to the California State Summer School for the Arts. Eligibility is dependent on financial need.

Cultural Centers will develop proposals for additional youth art programs.

Market Street Art Maintenance

BACKGROUND

Through the Transit Advertising Agreement with Gannet, the Arts Commission has been awarded money specifically targeted for maintenance and restoration of public art on Market Street. Maintenance will include inspection, cleaning, waxing, re-coating and graffiti removal on monuments.

RESPONSIBILITIES

To evaluate and determine the repair needs of all art work on Market Street. Staff will identify a suitable, qualified contractor to perform this work.

FY 90-91 SUCCESSES

Funding for maintenance of public art on Market Street was recently approved. Staff has begun the evaluation process of seven monuments to determine which four are in the greatest need of repair. Monuments under consideration are: Admissions Day Monument; Mechanics Monument; Spanish American War Monument; Pioneer Monument; Juan Bautista de Anza; King Carlos of Spain and Simon Bolivar.

FY 91-92 GOALS

Next years goal is to maintain and repair designated monuments and public art.

GENERAL FUND REQUEST

	<u>FY 90/91 Approved</u>
Permanent Salaries	\$420,258
Mandatory Fringe	113,276
Professional Services	8,000
Use of Employee Car	100
Other Services	44,739
Telephone	3,292
Materials and Supplies	4,508
Office Rental	96,011
Civil Service	427
Light, Heat and Power (1)	26,750
Reproduction	4,620
Insurance	300
TOTAL	\$722,281

OTHER FUNDS:

	<u>FY 90/91 Approved</u>
POPS expenses:	\$657,030
Street Artists:	160,573
Art Enrichment:	1,204,195
Youth Arts:	81,900
Market Street Art:	50,000

(Refer to right for description of these funds)

Concert Series is funded through a special assessment to produce a municipal concert series. During FY 90/91 the Arts Commission contracted with the San Francisco Symphony for the Summer POPS concert series.

The Street Artists program is required by ordinance to be self-supporting; all program expenses must be paid through licensing fees.

Expenditures for the Art Enrichment program include payments to artists for the creation of works of art in public buildings. By ordinance, this program must be self-supporting through fees charged to construction projects.

The Youth Arts Fund was created through an agreement with the Gannett Corp. and is restricted to the furtherance of arts programs for San Francisco youth.

The Market Street Fund was also created through an agreement with the Gannett Corporation and is restricted to the maintenance of monuments and works of art on Market Street.

Budget

PUBLIC ART FUND ALLOCATIONS:

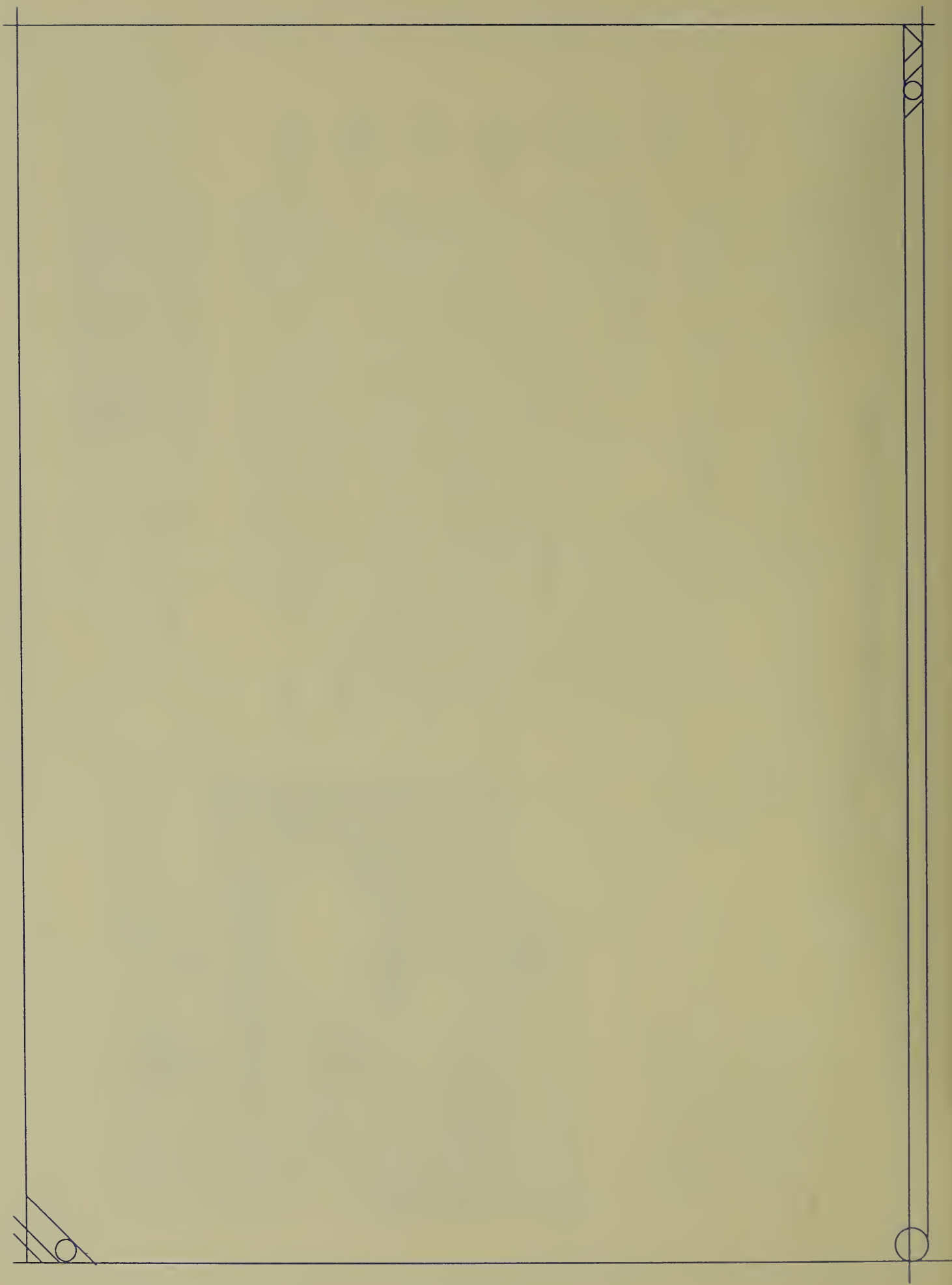
Approved by the Arts Commission on November 5, 1990
by Resolution 115-90-356:

Neighborhood Arts Program (neighborhood arts festivals)	\$19,000
Arts Commission Gallery (operating expenses)	9,700
Art in Public Places (printing)	4,000
State/Local Partnership (operating expenses for Arts Policy plan)	7,000
Collections Management (restoration of art works)	15,500
Arts Festival (consulting fees)	1,000
Administration	10,000
Equipment	5,000

TOTAL \$ 71,200



Budget (cont.)



SAN FRANCISCO ARTS COMMISSION

25 Van Ness Ave. • Suite 240 • San Francisco, CA 94102 • 415 . 554 . 9671

Margie O' Driscoll, Acting Director
Anne Kronenberg
Lemora Martin, Commission Secretary
Rosa Mariscal, Receptionist
Raymond Wong, Chief Accountant
Juan Martinez, Accountant

ADMINISTRATIVE

Jill Manton, Program Director
Susan Pontious, Curator
Tonia MacNeil, Curator
ART ENRICHMENT

Sonia Gray
NEIGHBORHOOD ARTS

Howard Lazar, Director
Eula Thomas, Assistant
Barbara Noakes, Inspector

STREET ARTISTS

Hours M-F: 9-12, 1-4

Molly Lambert, Acting Director
Debra Lehane, Director
CIVIC DESIGN REVIEW, COLLECTIONS

Jennifer Spangler, Director
Scott Staupe, Assistant
ARTHOUSE
25 Van Ness, Suite 430
554-9679

Anne Meissner, Director
Kathleen Kolba, Assistant
ARTS COMMISSION GALLERY
155 Grove Street
554-9682

Leah Forbes, Director
Jean Wong, Assistant
STATE/ LOCAL PARTNERSHIP
25 Van Ness, Suite 430
554-9677

NEIGHBORHOOD CULTURAL CENTERS:

South of Market Cultural Center
James Kjorvestad
934 Brannan St.
552-2131

Western Addition Cultural Center
Gil Gordon
762 Fulton St.
921-7976

Bayview Opera House
Gail Reid
4705 Third St.
824-0386

Chinatown Neighborhood Arts
Julie Cheung
750 Kearny St.
957-1146

Mission Cultural Center
Barbara Bustillos-Armijo
2868 Mission St.
821-1155

Staff

CREDITS:

_____ EDITORS: ANN KRONENBERG
MARGIE O'DRISCOLL

_____ DESIGN AND TYPESETTING: MARCIE BRONSTEIN

_____ PRINTING: REPRODUCTION BUREAU

_____ PRINTED ON RECYCLED PAPER

SAN FRANCISCO ARTS COMMISSION

- 25 Van Ness Ave.
- Suite 240
- San Francisco
- California
- 94102
- 415. 554. 9671



SF
A70
#2
1994/95
c.2



DOCUMENTS DEPT.

DEC 13 2001

SAN FRANCISCO
PUBLIC LIBRARY

San Francisco Art Commission
Annual Report 1994-95



This page: Lily Cai Dance Company/Chinese Cultural Productions, funded in part by the Cultural Equity Grants Program. Photo by Lawrence Thoo.
Cover: ZACCHO Dance Theatre, "NOON," commissioned by the Market Street Art in Transit Program. Photo by Thea Litsios.

Dear Mayor Jordan and Members of the Board of Supervisors,

This 1994-1995 Annual Report reflects the wide range of activities and programs of the Art Commission as well as our mission to integrate the arts into all aspects of City life. We aim to make the arts accessible to people in all of the communities and neighborhoods of our City.

This report presents our many accomplishments in this last year. I would like to thank outgoing Commissioners Bob LaRocca and Genny Lim for their dedication and service to the City and welcome new Commissioners Rod Freebairn-Smith, Emily Keeler, William Meyer, Armando Rascón, and Emery Rogers. A great deal of credit is due to the Commission staff who continue to find innovative ways, in times of shrinking resources, to discover, foster, develop, and present the best artwork possible and engage the public in an ongoing dialogue, both visual and verbal, with the cultural landscape.

The programs and services of the Art Commission include:

Community Arts and Education where we support community cultural organizations and facilities, youth programs for artistic development, and collaborations for arts education.

Summer Symphony POPS concerts when we annually present the San Francisco Symphony with popular guest artists;

Conservation of the Civic Art Collection;

Civic Design Review of all construction on public land;

Art in Public Places where we administer up to 2% of the total construction budget of new City buildings and parks for art enrichment in the public environment;

The Art Commission Gallery which exhibits the work of emerging Bay Area artists in both indoor and outdoor spaces;

Market Street Art in Transit Program brings temporary projects in all media to make Market Street a destination for artistic activity;

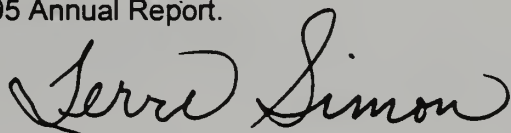
Street Artist Licensing to sell handcrafted items in public places;

ArtHouse which assists artists in leasing, owning, and developing live/work and studio space;

Cultural Equity Grants, our newest program, which supports the enrichment of San Francisco's multi-cultural landscape through a system of one-time grants to arts organizations and individual artists.

Despite the challenges we face, the Art Commission will continue to serve the citizens of San Francisco in an exceptional manner. We hope to see you at the opening of our new Gallery exhibition space in the War Memorial Veterans Building this fall.

I am proud, as President, to present this FY 94-95 Annual Report.

A handwritten signature in black ink that reads "Terri Simon". The signature is fluid and cursive, with the first name "Terri" and last name "Simon" clearly distinguishable.

Terri Simon
President

Dear Mayor Jordan and Members of the Board of Supervisors,

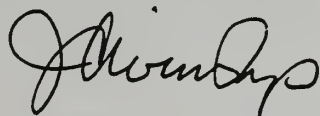
This has been an extraordinary year filled with exciting projects in all our programs and with widespread recognition of our successes. We were very pleased to receive a visit by Jane Alexander, the Chairman of the National Endowment for the Arts, to one of our cultural centers, the Center for African and African American Art and Culture. She came to meet our 21 WritersCorps members who themselves arrived from all over the country to participate in the NEA Americorp projects at the Art Commission. We are honored to have been selected by the NEA to be a partner in this project that reaches 22 neighborhood sites throughout San Francisco where youth are engaged in creative writing. Joined with two other cities, Washington, D.C. and the Bronx in New York, we have brought the literary arts into the national service agenda - to make the arts a basic in the rehabilitation of the urban city.

We are also very proud of the two MUNI passenger stations on 19th avenue near S.F. State University, designed by artists Sheila Ghidini and Leonard Hunter. In the development of this public art project, the artists and the Art Commission have collaborated with several city agencies to engage the community in the solution of neighborhood issues through the design process. The results are two uniquely designed utilitarian and architectural artworks with an ongoing series of vital temporary art pieces, which the community will continue to program. It is one of many of our success stories in public art, whereby we listen to public issues to make art relevant in a community and environmental context.

As we integrate the arts into all aspects of City life, we have not forgotten the excitement of art for art's sake. During this past year, we have had a great time bringing the wonder and creativity of art to Market Street. Challenged to enliven Market Street with our Market Street Art in Transit projects, we have featured Zaccho Dance Company in a choreographed performance off the Ferry Building clock tower. Bringing a bit of green nature to our streets, the apple trees bore fruit from the orchard planted under the freeway. The giant oversized chair brought humor and comfort to those walking the downtown stretch of Market Street, and the Mexican bus allowed passengers to step into an alternative reality of visual and media arts magic. These were just some of the temporary projects we commissioned to bring art, transit and the urban street together to make San Francisco a dynamic city.

We have a new opportunity to bring art to the heart of local government. Though we have had to close our gallery on Grove Street because of seismic hazards, we will be opening our new one in the recently relocated City Hall. Always wanting to demystify the arts, we look forward to developing exciting and educational exhibitions for the public in the year to come.

It has been a pleasure serving the people of San Francisco.

A handwritten signature in black ink, appearing to read 'Joanne Chow Winship', with a stylized, flowing script.

Joanne Chow Winship
Director of Cultural Affairs

THE SAN FRANCISCO ART COMMISSION

Frank Jordan
Mayor

Terri Simon, *President*

Stephen Nakajo, *Vice President*

Thomas Flynn

Rod Freebairn-Smith

Anne Healy

Emily Keeler

Willis Kirk

William Meyer

Armando Rascón

Emery Rogers

Dodie Rosekrans

EX-OFFICIO MEMBERS

James Herlihy, *Library Commission*

Jack Immendorf, *Recreation and Park Commission*

Sidney Unobskey, *City Planning Commission*

Richard W. Goss II, *Fine Arts Museum*

"The San Francisco Art Commission is the City agency that champions the arts in San Francisco. Believing that a creative cultural environment is essential to the City's well being, our programs integrate the arts into all aspects of City life"

THE ART COMMISSION MISSION STATEMENT

SAN FRANCISCO ART COMMISSION

25 Van Ness Avenue, Suite 240
San Francisco, CA 94102
(415) 252-2590

Joanne Chow Winship, Director of Cultural Affairs

POPS CONCERT SERIES

Richard Newirth, Assistant Director

ART IN PUBLIC PLACES: ART ENRICHMENT

Jill Manton, Program Director

Tonia Macneil, Curator

Susan Pontious, Curator

Eleanor Beaton, Market Street Coordinator

Michele Liapes, Program Assistant

COMMUNITY ARTS AND EDUCATION

Liz Lerma, Program Director

Ann Wettrich, Arts Education Officer

Julie Cheung, Chinatown Community Arts Coordinator

Salette Gressett, Program Assistant

Janet Heller, WritersCorps Site Coordinator

CULTURAL EQUITY GRANTS

Lawrence Thoo, Program Director

Katie Bell, Program Assistant

STREET ARTIST PROGRAM

Howard Lazar, Program Director

Antoinette Worthy, Program Assistant

CIVIC DESIGN REVIEW

CIVIC ART COLLECTION

Debra Lehane, Collections Manager

ART COMMISSION GALLERY

Cheryl Coon, Gallery Assistant

ADMINISTRATION

Raymond Wong, Senior Accountant

Juan Martinez, Accountant

Sally Wisnia, Commission Secretary

ART COMMISSION GALLERY

Through exhibitions, installations, and special projects, the gallery program presents a wide range of artistic disciplines, promotes artistic excellence, and provides exposure and opportunities to Bay Area Artists. The gallery serves the community by establishing an artistic presence in the Civic Center and helps to demystify the arts and communicate the importance of art in everyday life. The gallery presents both indoor and outdoor exhibitions which are accessible to a diverse audience including artists, Civic Center employees, cultural events audiences, and tourists.

An Artist Slide Registry maintained by the Gallery is an easily accessible resource library of slides, resumes and support materials by over 500 California artists. It is actively used by curator members, including Gumps, IBM, Neiman Marcus, ArtSpan, ProArts, Southern Exposure, and by Art Commission staff, independent curators, collectors and scholars. The slide registry presents evening slide projection projects in the gallery windows at 155 Grove Street.

FY 94-95 SUCCESSES

Secured a new exhibition space in the War Memorial Veterans Building at 401 Van Ness Avenue. Opening exhibition will take place this fall.

Developed and expanded the Artist Slide Registry with artist projects, an expanded public art category and a curator membership list which includes local, national, and international curators.

In partnership with the San Francisco Public Library and other Art Commission programs, the gallery began developing a multimedia aspect to gallery programming which will implement electronic artist projects, the on-line Artist Slide Registry, and easily accessible information on artistic events for the general public.

Collaborated with the Marin Open Studios, ProArts, ArtSpan San Francisco Open Studios, and the Art Commission Public Art Program in presenting gallery exhibitions and special projects.

Presented 217 artists in 10 special projects, exhibitions and outdoor installations.

1994-1995 WINDOW PROJECTS INSTALLATIONS, EXHIBITIONS

Artist Maquette: in collaboration with the Art Commission Public Art Program during the International Sculpture Conference

Visions of a Post Industrial Landscape: *David Berg, Anders Barth, Elliot Ross, Jacqueline Peele, Lynn Tomaszewski, Jaap Bongers*

Open Studios - Slide Registry Projection Project: *San Francisco Artspan*

Five O'Clock Shadow: *John Ammirati*

No Opening: *Jehanne-Marie Gavarini*

Open Studios - Slide Registry Projection Project: *Marin*

Open Studios - Slide Registry Projection Project: *East Bay ProArts*

Market Street Art-in-Transit Posters

Presented two high-visibility Exploration: City Site projects in the lot adjacent to 155 Grove:

Chip Sullivan Civic Center View Chamber

Donna Leigh Schumaker Video Towers

MARKET STREET ART IN TRANSIT

The publication of the Master Plan for the Market Street Art In Transit Program inaugurated this new component of the Public Art Program. The Market Street In Transit Program features temporary projects in all media to take place along the three mile transit corridor from the Embarcadero to Castro Street. Gannett advertising kiosks along Market Street from the Embarcadero to Van Ness provide a venue for an ongoing series of poster projects. The program seeks site-specific responses to Market Street's distinctive character and context, encouraging and exploring the relationship of art to street life.

FY 94-95 SUCCESSES

The Market Street Art in Transit Program is funded by monies provided by the Public Utilities Commission during the recent reconstruction of Market Street. One of the important intents of the MSAITP is to make Market Street a destination as well as a thoroughfare, encouraging use of the transit system and patronage of local businesses. In 1994-1995 MSAITP presented 30 events, performances, and exhibits involving more than 90 visual artists, actors, dancers, writers and musicians.

The projects selected and funding amounts for the fourth program cycle are:

Susan Schwartzenberg: for the creation of a Market Street Touring Journal, a combination map, alternative walking tour guide and personal journal of Market Street. \$8,000

Toni Hafter and Teatro Sabor: for "El Volado Flies" a series of 8 lunchtime performances of "God and the Million Dollar Transfer", which deals with social issues and multicultural concerns, aboard the Mexican Bus, after it stops along Market Street to pick up passengers. \$7,900

Pearl Ubungen Dancers and Musicians: for the creation of and three performances of "Refugee" a dance theater piece on issues of homelessness and displacement, using stories from the Tenderloin community as part of the sound score, to be presented at UN Plaza. \$7,985

Zaccho Dance: for the creation of and performances of a site specific aerial performance work with choreography derived from the architectural and cultural history of one of Market Street's landmark buildings. \$8,300

Josie Iselin in collaboration with Stephanie Cress and Kathryn Weinstein: for "RE:invest in the City" a poster project using film noir images and familiar phrases to address violence. \$6,800

Ruth Morgan: for "In Recovery" a photographic /text poster series celebrating pro-social lives of ex offenders. \$6,800

Johanna Poethig: for a poster series developed in collaboration with jail inmates to deconstruct media and marketing images aimed at low income neighborhoods, and create alternative, positive ads. \$6,800

Gretchen Vitamvas: for a poster project using ad imagery as a basis for addressing consumption. \$6,800

Ira Watkins and Larry Clark: for a poster project portraying characters of the Market Street neighborhoods. \$6,800

Domingo Nuno: for the poster series "Souvenirs from Revolution to Market", which will utilize collaged computer images and address intercultural dialogues. \$6,800

Maritza Perez: for a 6 week storefront window installation dealing with issues of mass migration, politico-economical blockades and immigration laws. \$5,000

Suzanne Cockrell and Nina Ackerberg: for "SubText" a projection of black and white imagery in the Muni transit tunnel between Van Ness and Church Street. \$8,078

Keith Hennessy and K Ruby: for the "Blue Family"- a theatrical procession using costumes, buffoonery, folk spectacle and ritual forms in procession along Market Street. \$7,435

Through the Transit Advertising Agreement with Gannett, the Art Commission was awarded money specifically targeted for maintenance of public art on Market Street which is effected through restoration of existing artwork and maintenance of continuous art programming on the street.

Monies from this fund have also been set aside for the maintenance of several historic monuments along Market Street.

ART IN PUBLIC PLACES: ART ENRICHMENT

San Francisco's Art Enrichment Program, one of the first in the country, was established by City ordinance in 1969. The ordinance states that up to 2% of the total construction budget of new and remodeled City buildings must be allocated for the incorporation of art works in public places.

The goal of the Art Enrichment Program is to promote a diverse and stimulating cultural environment to enrich the lives of the city's residents, visitors and employees.

The Program encourages the creative interaction of artists, designers, city staff and officials and community members during the design of City buildings, in order to develop art enrichment which is specific and meaningful to the site and to the community. The development and implementation of the Art Enrichment program runs parallel to the overall design and construction of each project. Each project's life span from the design phase through completion of construction is approximately 3 to 5 years.

The Art Enrichment Program provides curatorial expertise and project management for the implementation of the City ordinance.

The Program responsibilities include:

- * Development of project guidelines and budget for each new site in cooperation with the City agency involved, project architect and community advisors.
- * Curatorial research and coordination of artist selection including minority candidate recruitment.
- * Facilitation of ongoing community involvement in project development.
- * Specification writing and review when art component is integrated into the construction of the larger City construction project.
- * Administration of artist contracts during design, fabrication and installation.
- * Facilitation of creative design interactions between artists, representatives of City agencies, project architects and the community at large.

FY 94-95 SUCCESSES

Managed a total of 90 public art projects, both permanent and temporary, involving 16 City departments and 150 artists.

Maintained high levels of participation by women and minorities on selection panels and in project implementation.

Developed parameters for Mid-Embarcadero Roadway Public Art Program and obtained support from Mid-Embarcadero Roadway Technical Advisory Committee for \$1.5 million public art allocation.

Published Public Art Brochure to introduce program to public and showcase the excellence and diversity of the artwork commissioned.

This year saw the completion of fourteen permanent public art projects:

SFGH Garden Project by *Peter Richards*: The artist created an addition to General Hospital's AIDS Comfort Garden.

19th Avenue Boarding Islands at Winston and Holloway by *Sheila Ghidini and Leonard Hunter*: The artists worked with community groups to develop the design of these Muni Boarding Islands. Their work includes the design of distinctive transit canopies, seating, windscreens, sound and video art pieces, and changing displays of artworks by San Francisco State students.

Mission Police Station by *JoeSam.*: The artist created a series of brightly painted metal bird sculptures for the interior atrium of the Juvenile Facility to bring a sense of hope into the building.

Gary Dwyer: The artist created a sculpture of fabricated "rocks", arranged in the formation of the astral constellation of the *Seven Sisters*, which, according to Ohlone legend, protected against earthquakes. The artwork also included framed stories about stars collected from diverse members of the community.

Tenderloin Children's Recreation Center by *Johanna Poethig, Martha Heavenston and JoeSam.*: colorful projects that involved the children of the community in their conception and execution.

South Embarcadero Historic and Interpretive Signage Project by artist *Michael Manwaring and historian Nancy Leigh Olmstead.*: Along the Embarcadero from Folsom Street south the Third and Kings Streets, the artists tell the story of the waterfront in images and text. Reproductions of historic photographs, poems, and anecdotal stories are represented on bronze plaques and porcelain enameled pylons. View podiums at selected sites let visitors compare the present vistas with views of the past.

South Embarcadero Promenade Ribbon Project by *Vito Acconci, Stanley Saitowitz, Barbara Stauffacher Solomon*: When complete, this two and one half mile long artwork will be the world's longest sculpture! The South Embarcadero section, from Harrison south to Townsend, has been completed. It consists of a five foot wide band of light concrete, bisected at its center by a band of solid glass block and illuminated below-grade by a fiber optic lighting system.

San Francisco Mental Health Rehabilitation Facility by *Hilda Shum*: The artist installed "*Fish Tale*", a stainless steel sculpture with a ceramic tile base, at the entrance of the facility, and "*Games of the World*", a mixed media relief in the entry lobby. She and muralist David Gordon also created murals for the support columns in the dayrooms to help give each of the eight dayrooms a distinctive identity.

Miscellaneous Artists: The Art Commission has also purchased 46 paintings, drawings and prints from Bay Area artists and hung them throughout the facility.

George Gonzales designed and completed an outdoor gazebo and seating area.

New Sheriff's Facility by *Doug Hollis*: This artist created artworks that combine art with function. He designed sculptural screens that conceal the building's rooftop mechanical equipment, and his design for the building's glass facade reduces glare and screens the interior mechanicals from view.

Vicki Scuri: This artist designed the *Sheriff's Star Plaza and Lobby*, which includes a black and white paving design based on an abstraction of the Sheriff's seven point star, landscaping, and seating.

Carl Cheng: The artist designed the building's southern facade, which includes the design of the windows and use of a reflective metal on the facade to help bring more light into the space between the facility and the existing Hall of Justice. Heliostats, installed in the building's skylights, will position the skylight to maximize the amount of natural light entering the building. Artist designed security screens will turn the light wells into usable program space.

During the course of this year, work was initiated on the following projects:

Integrated Airport Art Projects, eight projects by *SuChen Hong, Lewis DeSoto, James Carpenter, Vito Acconci, Ik Joon Kang, Ann Preston, Keith Sonnier, and Kathryn Gustafson*

Embarcadero King Street segment of Historic and Interpretive Signage Project, *Michael Manwaring*

911 Emergency Command Facility, *Cheryl Riley and Cliff Rainey*

San Francisco Water Department Millbrae Facility, *Jody Pinto*

Tenderloin Children's Center, *Martha Heavenston*

Ocean Beach La Playa Muni Terminal, *Ray Beldner*

Moscone Convention Center, *Ron Fischer*

Civic Center Court House, *Albert Paley, Ann Preston, Lewis DeSoto and Norie Sato with Bill Maxwell*

Fabrication of artwork is underway for:

Taraval Police Station, *Arthur Gonzales and Scott Donohue*

San Francisco General Hospital Parking Garage, *Ann Chamberlain*

North Embarcadero Historical and Interpretative Signage, *Michael Manwaring and Nancy Leigh Olmstead*

Gateway Sculpture for 2nd and King Streets, *Mark diSuvero*

North Embarcadero Promenade Ribbon Project, *Stanley Saitowitz, Vito Acconci, Barbara Stauffacher Solomon*

Sunnydale Pump Station, *Patricia Johanson*

New Main Library, *Alice Aycock, Nayland Blake, Ann Hamilton*

Chinatown Branch Library, *Rene Yung*

Mission Branch Library, *Emmanuel Montoya*

New Chinatown Park, *Marcia Donahue and Lam Po Leong*

Portsmouth Square, *Mary Fuller*

Designs have been completed for the following projects currently on hold:

Churchill/Vallejo Garage, *SuChen Hung*

Bayview Police Station, *Cheryl Riley*

STREET ARTIST PROGRAM

The Art Commission, by mandate of the people of San Francisco, is the exclusive City agency authorized to examine the wares of street artists and to license the artists to sell their handcrafted items throughout the year in public places designated by the Board of Supervisors.

The purpose of examining each artist's wares is to verify that they are of the artist's own creation to be sold only by the artist. No commercially manufactured merchandise or salespeople are allowed. The Program's costs of managing and enforcing the Street Artist Ordinance are entirely self-funded by the artists' license fees.

Since 1972, this Program has not only helped several thousand people start their own businesses and maintain their self-employment, but it has also become a model nationally and internationally. The street artists are a colorful attraction of San Francisco, welcoming tourists and contributing to the economic life of the City.

FY 94-95 SUCCESSES

The Program's accomplishments for 1994-1995 included the following:

- Screened and maintained the number of license holders at 420.

- Scheduled 480 new applicants for examination of wares, out of which 150 were approved and licensed to start their own businesses under the Program.

- Increased usage of Police Department officers at Fisherman's Wharf during the summer and the Union Square area during the Christmas season. Major retail business areas were kept clear of unlicensed vendors during critical business hours, benefiting licensed street artists, store merchants, and the public. Enforcement at Christmas resulted in 44 incidents of confiscation of merchandise.

- Continued on-street staff inspection of street artist wares and compliance with regulations.

- For the 13th consecutive year, successfully negotiated with merchant and building owner organizations and obtained approval from the Board of Supervisors for 59 temporary Christmas selling spaces and, this year, an additional six year-round selling spaces.

- Successfully negotiated with Port Commission and got renewal of permit for fifteen permanent spaces for artists on Port property.

- Prosecuted 26 cases of street artist violations before the Art Commission.

- Amended Street Artist Ordinance to expedite hearing of street artist violations before Commission.

- Provided more public visibility of street artists through informational brochures placed at the Convention and Visitors' Bureau and through "Street Artist" signs displayed by all artists.

CIVIC DESIGN REVIEW

Civic Design Review is one of the primary responsibilities for which the Art Commission was established by the Charter of 1932.

The Art Commission through the Civic Design Review Committee is charged with aesthetic approval of civic projects "with respect to the design of buildings, bridges, viaducts, elevated ways, approaches, gates, fences, lamps or other structures erected or to be erected upon land belonging to the city and county, and concerning arches, bridges, structures and approaches which shall extend over or upon any street, avenue, highway, park or public place belonging to the city and county." The commission may also volunteer advice or suggestions to the owners of private property in relation to the beautification of their property. (Charter section 3.601)

Approximately 75 reviews are made each year by the Civic Design Committee in a three-phase review process that covers:

Schematic/Conceptual Design (Phase I)
Design Development (Phase II)
and Final Working Drawings (Phase III)

In the case of simple and routine matters, the three phases are reviewed at one time. However, major projects may take several months or even up to several years to complete the review process. This is especially true if the designs undergo changes due to factors which the originating department determines.

FY 94-95 SUCCESSES

Began design review of San Francisco International Airport multiple building expansion.

Commented on New State Office Building Complex

Phase III reviews were completed on the following projects:

- San Francisco Courts Building
- Fire Station # 24
- Fire Station # 44
- New Sheriff's Facility, 5th Floor Addition
- New Chinatown Recreation Building
- Beach Chalet Rehabilitation
- UN 50 Commemorative Plaza
- St. Mary's Square Earthquake Repairs

CIVIC ART COLLECTION

The art collection acquired by the City and County of San Francisco consists of monuments and statuary in the parks, murals in public buildings, paintings, sculptures and other media. The collection is estimated to be over 2800 objects which includes works purchased or commissioned through the Public Art Program and gifts to the Civic Art Collection from artists and citizens.

By Administrative Code (Sec. 1.16) it is the responsibility of the Art Commission to catalogue, care and maintain the collection. This includes documentation, research, inspections and on-going development of artists/objects archives concerning the collection. The treatment of artworks are performed by professional conservators. Grants and gifts support most of the conservation projects with some funding provided by other city departments, capital improvement funds and public art funds. Maintenance programs are being developed for specific collections at the San Francisco International Airport and in Golden Gate Park, and for Market Street monuments.

FY 94-95 SUCCESSES

Major Conservation treatments were done on:

- Group of Animals by Beniamino Bufano, Valencia Gardens
- Penguin's Prayer by Benianimo Bufano, Lake Merced
- Large Four Piece Reclining Nude by Henry Moore, Civic Center
- Plaster City Seal of San Francisco
- Completed year one of Market Street Maintenance

Graffiti Program:

- Removed graffiti from monuments in Golden Gate Park
- Penguin's Prayer and sculpture at Curtis E. Green Metro Center on San Jose at Ocean.
- City sculptures were put into two city tours conducted by Conservation Technician for the removal of graffiti from outdoor sculptures

Inventoried, transported and reloaned approximately 100 works of art to City Hall offices

Performed maintenance treatment of Coit Tower Murals

Catalogued 36 new works of art

Continued efforts on Adopt a Monument Program

Continued monitoring of Pioneer Monument Project

COMMUNITY ARTS AND EDUCATION

The Community Arts and Education Program (CAE) supports arts activities and arts education with an emphasis on reaching underserved populations (those who genuinely lack access to arts programs, services or resources for economic, cultural, socio-political, physical or other demonstrable reasons). CAE achieves this through funding support for community based festivals, special projects, artistic development of young artists, arts education, and by maintaining community cultural centers. It encourages collaborations between artists, arts and service organizations, schools, and community cultural centers, to strengthen the cooperation and foundation for community and neighborhood revitalization.

CAE provides program support, technical assistance, and maintenance funds for the City's four neighborhood cultural centers (Mission Cultural Center for Latino Arts, Bayview Opera House, South of Market and the Center for African and African American Art and Culture). CAE also provides support to the Chinatown Community Arts Program, Arthouse and Programs In the Community (nonprofit service/neighborhood organizations that offer community-based arts programming). The Programs In the Community work with constituents such as youth, homeless, incarcerated and seniors.

CAE's Arts Education projects facilitate city-wide strategic planning processes and develop new collaborative initiatives. Inside/Out, is an arts education resource directory. The Professional Development Project provides teacher training, technical assistance and grants to assist San Francisco Unified School District elementary schools in integrating the arts into the curriculum and educational environment. The Youth Arts Clearinghouse is conceived to be a community resource network for arts education.

CAE is also working with the national WritersCorps project, administered by the National Endowment for the Arts and the Associated Writing Program in partnership with local arts agencies. The WritersCorps project trains and places writers as artists-in-residence with local community organizations and schools to conduct creative writing programs with youth.

CAE provides support for the programming and a full-time Art Commission staff coordinator for the Chinatown Community Arts Program (CCAP). The mission of CCAP is to foster the growth and development of community arts and culture in Chinatown. Visual art exhibits, performing and literary arts, festivals and celebrations of Chinese art and culture are presented for all San Franciscans. The Chinatown Community Arts Program also provides support services for artists, art organizations and community groups. CCAP programs encourage individual creative expression and a sense of community pride.

FY 94-95 SUCCESSES

Served over 150,000 youth through artistic programming at four city-owned cultural centers.

Supported free public performances, exhibits and classes through annually funded Programs in the Community, serving 7 city districts and 9 different communities.

Served over 25,000 youths through Special Projects and Festival Grants.

Awarded 3rd year Literary Arts Grants to 14 organizations reaching 2,500 youths.

Produced and distributed Write Power!, a program brochure highlighting the third year of Literary Arts Grant projects.

Completed a strategic planning process with the city-owned cultural centers to examine facility issues.

Completed the second year of the Arts Education Collaborative's Professional Development Project which will serve all 72 SFUSD elementary schools, including 30,000 children, 1,000 teachers, 72 principals and 75 local arts providers over a four year period.

Updated Inside/Out, a city-wide arts education resource guide for release of the second edition, and made the guide available on-line through KQED for expanded public access.

Produced the annual California Arts Scholars Awards Ceremony, honoring 17 San Francisco high school students admitted into the California State Summer School for the Arts for their outstanding arts achievements.

Trained and placed 21 AmeriCorps writers who conducted creative writing workshops at 22 sites throughout San Francisco.

Mounted five visual art exhibits and presented performances and literary events at the Chinatown Community Arts Program (CCAP) serving an audience of over 1,000.

Reached over 8,000 people through CCAP participation in the Youth Arts Festival, San Francisco Fair, the Autumn Moon Festival and the Annual Chinese Spring Festival.

COMMUNITY ARTS AND EDUCATION FY 94-95 FUND ALLOCATIONS

Public Art Fund

Project Grants to non-profit organizations for the support of cultural and/or artistic community based festivals:

Visitacion Valley Street Fair	\$3,250
Potrero Hill Neighborhood Festival	\$3,250
South of Market 6th Street Festival	\$3,250
Chinatown Festival	\$3,250
Odun de Odun de Festival	\$2,750
Arts Providers - Youth Arts Festival	\$ 500

Youth Arts Fund

Community Youth Development Grants to support programs and unique opportunities that aid in the development of young artists:

Youth Arts Festival	\$10,000
California State Summer School Scholarships	\$ 3,000
South of Market Cultural Center Youth Project	\$ 4,200
Bayview Opera House Carver Mural Project	\$ 6,400
Cntr. for African & African American Art/Culture	\$11,000
Mission Cultural Center Youth Programming	\$ 8,700

Hotel Tax Fund (Grants for the Arts)

Operating Grants support arts activities of San Francisco nonprofit community organizations:

Chinatown Community Arts Program	\$44,696
Visitacion Valley Community Center	\$17,100
Sunset Parkside Education and Action Committee	\$ 8,075
Richmond District Neighborhood Center	\$15,500
Central City Hospitality House	\$16,300
Potrero Hill Neighborhood House	\$11,329
Sheriff's Re-Entry Art Program	\$22,000
TODCO	\$15,000

Literary Arts Pilot Grants (Youth Arts Fund/National Endowment for the Arts)

Agora TV	\$ 1,000
American Indian Contemporary Arts	\$ 9,000
Bayview Opera House	\$ 6,300
Brava! For Women in the Arts	\$ 9,000
California Poets in the Schools	\$ 9,000
Chinese Progressive Association	\$ 5,642
Life on the Water/Eco-Rap	\$ 6,300
Programs for People	\$ 6,300
Real Alternative Program	\$ 6,300
St. John's Educational Thresholds Center	\$ 6,300
Teatro ng Tanan	\$ 6,300
Theatre Adelante/Teatro Neustro	\$ 5,950
Vietnamese Youth Development Center	\$ 6,300
Wajumbe Cultural Institution	\$ 6,300

California Arts Council, National Endowment for the Arts & Public Art Fund: To provide joint operating support of ArtHouse with California Lawyers for the Arts:

ArtHouse Operating Expenses	\$24,066
-----------------------------	----------

ARTHOUSE

ArtHouse provides technical assistance and information services to artists, arts organizations, real estate developers, city agencies and others to facilitate the development and maintenance of affordable live/work and arts facilities in San Francisco. The continuing goal of ArtHouse is to enhance the cultural vitality of San Francisco by ensuring the existence and stability of facilities to sustain the city's diverse arts and cultural community.

ArtHouse is a joint project of the Art Commission and California Lawyers for the Arts.

FY 94-95 SUCCESSES

Assisted over 1,000 artists and arts organizations in locating space by maintaining the ArtHouse Hotline, a telephone voice mail listing of live/work, studio, and rehearsal, performance, and exhibition spaces for rent or purchase.

Assisted over 2,000 artists with live/work and studio space issues such as: locating affordable space, negotiating lease agreements, understanding building and planning codes, financing for buying or improving space, forms of ownership, partnership agreements, models of incorporation, design and architectural considerations health and safety issues, and liability insurance.

Collaborated with the Cultural Facilities fund to coordinate referral databases and the Art Commission's Cultural Equity Endowment Fund to provide technical assistance for grantees of the Creative Space fund.

Provided assistance to ArtSpace Development Corporation in the selection of artists to purchase 29 income restricted live/work units and a multimedia and performance facility in a joint venture with a for-profit developer. ArtHouse provided ongoing project planning, developed a buyer selection process, and coordinated the buyer's forum, and artist interviews.

Participated in the planning process for arts uses at the Presidio as a member of the ad-hoc committee coordinated by the Art Commission, and submitted a successful proposal for space at the Presidio.

Worked with local advocates of artists' space to facilitate discussion with the Planning Commission about a resolution restricting live/work space in a section of the Northeast Mission Industrial Zone.

Co-presented a panel discussion with Southern Exposure on live/work policy and held a workshop on lease and landlord tenant agreements.

Held a planning retreat for arts community at the Headlands Center for the Arts focusing on developing advocacy strategies for arts uses at converted military facilities.

Coordinated a panel discussion for the CAC conference and gave a presentation at the NALAA conference in San Jose.

POPS CONCERT SERIES

Since 1932, the City and County of San Francisco through the San Francisco Art Commission has sponsored the POPS series performed by the San Francisco Symphony during the summer months.

The goals of the POPS are to make high quality music accessible to as many in the community as possible and to offer a wide variety of music to appeal to diverse audiences.

FY 94-95 SUCCESSES

The Art Commission's annual POPS concert series ran from July 8, 1994 through July 30, 1994 in Davies Symphony Hall. This symphonic pops series was performed by the San Francisco Symphony, one of the finest orchestras in the country, along with name artists and special theme nights.

The series featured guest artists Patti Austin, Michael Feinstein and Weslia Whitfield, Ute Lemper, Peter Nero, and the Four Tops. Other concerts included Opening Night with Harry Ellis Dickson in a tribute to Arthur Fiedler, A Tchaikovsky Night, Rodgers and Hammerstein Night with guest soloists from the San Francisco Opera Center, and the first Symphonic Night at the Movies, with restored film clips accompanying the musical scores played by the San Francisco Symphony.

The first-ever free POPS concert, sponsored by the Art Commission, was at the Golden Gate Park bandshell on All Nations Day, the culmination of the centennial celebration of the 1894 Mid-Winter Fair.

Administration of the series was streamlined for both the Art Commission and San Francisco Symphony.

Programming was diversified to reach a broader and more representative cross-section of San Francisco's population.

Concluded the analysis phase of the survey of POPS audiences; results provided useful information about how best to expand and diversify audiences and increase revenues.

Ticket prices for the series ranged from \$10.00 to \$50.00

Proceeds from the Pops series went in support of the Art Commission's programs and in support of the San Francisco Symphony.

An extensive outreach campaign was undertaken this year to reach more community and neighborhood organizations. Outreach was also expanded through the Convention and Visitors Bureau and through the use of MUNI billboards and national newspapers for advertising.

CULTURAL EQUITY GRANTS

Drawing on the city's new Cultural Equity Endowment Fund and the principles espoused in the final report of the city's Cultural Affairs Task Force, the Cultural Equity Grants program provides support for the enrichment of San Francisco's multi-cultural landscape. Each of four program areas are intended to nurture, through a system of one-time grants to organizations and individuals, the growth a vibrant arts scene that celebrates San Franciscans' vast ethnic diversity and variety of cultural traditions.

The Cultural Equity Grants' second year was marked by the introduction of one new program and a new category of grants within an existing program, as well as the direct investment of more than \$830,000 in new public support for the arts.

Creative Space

The Cultural Equity Endowment Fund's mandate to provide support for the development of facilities for small and midsized arts organizations, as well as live-work space for individual artists, was fulfilled this year with the implementation of the Creative Space program. Crafted over many months with the input of constituents, professionals in the non-profit facilities development and financing arena, and the Art Commission's Cultural Equity Grants Advisory Committee, this new program makes available grants for facilities planning and for capital improvements. It was open to applicants from the full range of small and mid-sized nonprofit arts organizations; to arts organizations that are larger but have a history of fostering artistic expression deeply rooted in, and expressive of, historically underserved communities; and to non-profit developers with plans to develop cultural facilities, including live-work space for low- and moderate-income artists. Eight grants were awarded.

Cultural Equity Initiatives

This program is targeted specifically at arts organizations deeply rooted in, and whose major focus of activity stems from the experiences of, the historically underserved, such as people of African, American Indian, Asian, Latin American or Pacific Island ancestries; gays and lesbians; the disabled; and women. It invests in projects that are likely to have a lasting impact, with potential to effect long-term changes in the San Francisco cultural landscape.

In addition to the revision of guidelines to provide greater clarity, a new category was added to this program this year. Impelled by input from the field, the new category made available larger grants that will be disbursed over three years rather than one, in order to more effectively support the gradual development of a larger number of sustainable multi-cultural/culturally specific organizations from which can come tomorrow's larger cultural organizations. Called Level 2, the category was targeted at small and mid-size arts organizations deeply rooted in, and whose major focus of activity stems from, the experiences of the historically underserved. The original one-year grants were renamed Level 1. Four Level 2 and nineteen Level 1 grants were awarded.

Organization Project Grants

Intended to stimulate the production and dissemination of high-quality works of art throughout the city, this program targets small and mid-size arts groups, especially organizations that are fostering artistic expression by, for, or of the historically underserved. Guidelines for this program were also revised in pursuit of greater clarity for both applicants and evaluators. In

this cycle, the program focused on the literary, media and visual arts. Additionally, a sub-category called Special Project Grants was established to provide small grants to meet specific, near-term project needs of very small, volunteer-based arts groups. The Art Commission awarded 25 OPG grants this year. Three SPG grants were also awarded.

Individual Artist Commissions

Aimed at stimulating the production and dissemination of high-quality works of art in San Francisco by the individual artist or artists working together, the IAC this year focused on projects in dance, music and theater. Grant awards are pending.

CULTURAL EQUITY GRANTS AWARDED

CREATIVE SPACE

Brava! for Women in the Arts

\$15,000

To support the hiring of a Project Architect to provide design development services and prepare construction documents for the first phase of construction of the BRAVA Theatre Center.

Chinese Culture Foundation of San Francisco

\$17,000

With the assistance of a consultant, to upgrade and remodel the stage area of the Chinese Culture Center's auditorium to allow more versatility in the use of the stage and accommodate larger groups, provide better sound quality and lighting and provide the community with a more diversified range and sampling of performances.

Film Arts Foundation

\$8,100

To expand and upgrade the FAF Editing Facility, and complete the building's interior and exterior signage. This is the second phase of a renovation project begun in 1992-93 with the renegotiation of FAF's lease on the South-of-Market building it shares with several other film & video organizations.

Lorraine Hansberry Theatre

\$18,000

To update the sound system design to include provisions for the hearing impaired, and to replace the inner theater doors, allowing wheelchair access. Both will bring the theater into better compliance with ADA requirements, in fulfillment of the theater's original 1987 renovation plan.

LINES Contemporary Ballet

\$17,000

To support the studio expansion and upgrades to existing space in order to meet increasing program demands, and to assist in leveraging a long-term lease on the organization's space.

The Marsh, a breeding ground for new performance

\$17,000

To improve and expand the stage at The Marsh, a new performance venue in the Mission District, in order to create a more flexible space for performers; and to improve audience accommodations by widening aisles, replacing narrow folding chairs with theater seats and reconfiguring risers to allow better handicapped access.

San Francisco Camerawork

\$13,500

To support the first phase of the organization's plan to relocate, including: assessing the new space, designing plans for renovation, and developing and implementing a capital campaign to fund the project's future phases.

A Traveling Jewish Theatre**\$18,000**

To pay off loans and repay fund balance for costs of renovating to code ATJT's new permanent home, the former Studio Eremos, at Project Artaud. Work includes the following: gutting of space, construction of an 80-seat riser, painting of theater, upgrading of electrical supply and ventilation. Completed in February 1995.

CULTURAL EQUITY INITIATIVES***Level One*****848 Community Space****\$4,745**

Support for a part-time coordinator, guest curators and marketing/community outreach for a new program that would develop a series of community-specific festivals integrating performance, visual art, salons and workshops.

Accion Latina/Encuentro del Canto Popular**\$8,760**

Administrative support for the expansion of the organization's concert series produced exclusively by Latino youth in the Mission district.

Afro Solo**\$5,400**

Support for the purchase of computer equipment to increase administrative effectiveness, and for assistance in implementing the group's audience development plan.

Asian American Dance Performances**\$8,760**

Support for increased salaries for the artistic and administrative directors, allowing the organization to stabilize and then expand existing programs as part of its three-year long-range advancement plan.

Bayview Opera House, Inc.**\$8,760**

Support to augment the previous salary offering for the position of executive director to assist the organization in attracting qualified candidates to fill that vacancy.

Center for Southeast Asian Refugee Resettlement**\$12,000**

Support for six performances of Vietnamese Water Puppets Theater, which will introduce this popular Vietnamese art form to San Francisco.

Chinese Cultural Productions**\$12,000**

Support for a marketing and publicity project to expand and diversify the organization's current audience reach.

Chinese Culture Foundation of San Francisco**\$6,600**

Support for the establishment of a pilot presenting series, aimed at increasing outreach for the organization.

Eco-Rap**\$8,760**

Support for Eco-Rap's incorporation activities, including filing of state and federal incorporation papers, workmen's compensation, other organizational insurance and salary support for the new executive and artistic directors to assist in stabilizing the organization and establishing it as its own nonprofit entity.

ETH-NOH-TEC**\$8,760**

Partial funding for the hiring of a full-time Business Manager.

Filipino American Arts Exposition**\$6,600**

Support for a part-time administrative coordinator to assist with organizing, producing and marketing four events as part of the 1995 Filipino American Arts Exhibition.

Japantown Art & Media Workshop**\$10,800**

Support for new and expanded youth art projects involving Asian youth in community festivals, providing summer and afterschool internships, and workshops in the areas of photography, mural painting, and silk screening. In addition, JAM plans to employ an art project coordinator responsible for overseeing youth activities and artist recruitment.

Kulintang Arts**\$8,760**

Support to implement a strategic marketing campaign, including hiring a consultant, developing new printed materials and subscribing to ArtsWire, an on-line arts forum.

The Mexican Museum**\$10,800**

Support to contract a part-time capital campaign coordinator/researcher to target potential donors, the first step in initiating organization's capital campaign.

National Asian American Telecommunications Association**\$8,614**

Support for the development of an outreach program and panel series for the 1996 San Francisco International Asian American Film Festival.

Omo-Shango**\$3,000**

Support for expansion of the group's classes and performances through the addition of new artistic and administrative personnel, development of outreach and publicity efforts, recruitment of new participants and the securing of a larger rehearsal space.

Pearl Ubungen Dancers and Musicians**\$5,738**

Support for equipment, marketing materials and administrative staff to stabilize the group and develop a long-range plan, allowing the artistic staff to take advantage of new program opportunities.

Robert Henry Johnson Dance Company**\$6,700**

Support the creation of an outreach and development officer position for the company, and expand the part-time general manager to a full-time, salaried position.

San Francisco Gu-Zheng Music Society**\$2,000**

Support for the production and marketing of the organization's 1995 Christmas concert, showcasing its youth ensemble.

SHIZEN Youth Dance Theatre**\$2,525**

Support for a production of new work by the youth dance theater in conjunction with, "Making Peace," marking the 50th anniversary of the bombing of Hiroshima/Nagasaki.

Theatre Adelante/Teatro Nuestro**\$9,000**

Support for an administrative associate to assist the organization in marketing and fundraising for an initial production of "De Sur to North" in the San Pedro Auditorium, as part of the organization's goal to establish San Pedro Auditorium as an ongoing venue for Latino theater in the Mission.

Level Two

Level Two grants will be disbursed over three years.

Brava! for Women in the Arts**\$85,000**

Support for a three-year stabilization project to strengthen administrative infrastructure and artistic programming by funding partial salaries for the positions of executive/artistic director and general manager, as well as two new positions, education director, and financial manager.

Cultural Odyssey **\$60,000**
Professionalize the internal management structure of the organization over three years by partially funding the salary and benefits for a full-time managing director from July 1995 to June 1998.

Frameline **\$75,000**
Support for a three-year national campaign to increase the organization's visibility and base of support in gay and lesbian communities throughout the United States.

Galeria de la Raza/Studio 24 **\$80,000**
Support for an administrative project to hire a development director to assist the organization in expanding its earned income opportunities, as well as evaluating and implementing pending business development plans.

ORGANIZATION PROJECT GRANTS

509 Cultural Center **\$10,520**
Site-specific visual art installations at two emerging 509 Cultural Center venues, Cohen Alley and the ground floor windows at 1000 Market Street, focusing on the challenges of high density urban living, including crime, drug addiction and homelessness.

6th Street Photography Workshop and New Frontier Guild, a collaboration **\$19,500**
Production and exhibition of art work by homeless and low-income artists, culminating in a multi-site exhibition at several non-traditional locations, as well as the 509 Cultural Center/Luggage Store Gallery.

Agora TV **\$1,050**
Broaden the participation base for *The Green Room*, a youth-produced talk show airing regularly on San Francisco public access television, cable channel 53.

Aunt Lute Foundation (Aunt Lute Books) **\$12,000**
Present four events for the New Voices Performance Series, featuring both well-known and emerging women writers, focusing on lesbians and women of color.

Capp Street Project **\$12,000**
An exhibition by the Bay Area Filipino American arts coalition, DIWA Arts, based conceptually on the Filipino custom, "bayanihan." The exhibition, combining performances and spectacle, LED signage, videotape and photographs, will explore how a community survives after it is relocated, and how it can live beyond previously defined boundaries.

Cine Accion **\$12,000**
The 1995 *Festival ¡Cine Latino!*, an annual Latino media festival to promote and encourage the production, distribution, and understanding of contemporary Latino film and video.

Clarion Alley Mural Project (CAMP) **\$4,354**
Creation of ten new murals for Clarion Alley during the spring and summer of 1995.

Culture on the Corner, Youth Art & Culture Center **\$12,000**
Establish a youth-enterprise Mobile Silk Screen and Print Vending Unit to complement existing in-house operations, allowing participating youth to produce and sell their artwork products at various off-site community events.

Learning Through Education in the Arts Project (LEAP) **\$6,300**
An intensive summer arts program involving three visual artists at Charles Drew Child Development Center, a public daycare center in Hunter's Point.

- Life On The Water/San Francisco Digital Media Center** **\$12,000**
The *Digital Tapestry* project, a collaboration between graphic, video and digital media artists and public school students with the resulting installation of artwork presented on CD-ROM, as well as on Whole Earth 'Electronic Link (The Well), a Bay Area on-line service.
- Living Room Festival** **\$12,000**
Programmers' honoraria for the fourth season of *Living Room Festival*, January-April 1996, consisting of 13 weeks of 60- or 90-minute programs featuring work by independent film and video makers and aired on KQED Channel 9.
- National Japanese American Historical Society** **\$11,406**
Latent August: The Use of the Atomic Bomb — a 50-year Retrospective, an exhibition of photos, oral histories and artifacts, as well as new artwork developed by 12 politically oriented artists. There will also be an open call and juried show for up to 100 artists to respond to the theme.
- New American Makers** **\$9,000**
Creation of a new work on CD-ROM, *My Son Has Three Mothers*, by video artist Joanne Kelly. It will be screened as an interactive installation at Center for the Arts, Yerba Buena Gardens.
- Persona Grata Productions** **\$12,000**
Finish production work on *Pins and Noodles*, the second in a trilogy of experimental video/performance productions documenting the strengths and conflicts of traditional cultural practice among contemporary Asian Americans.
- Precita Eyes Mural Arts Center** **\$12,000**
Increase outreach for the Mural Tour programs by adding three bilingual muralist guides and a mural map in Spanish, Chinese, and Filipino, and by implementing a youth scholarship program.
- San Francisco Arts Education Foundation** **\$12,000**
Pilot visual arts exhibition touring and mentorship program called *ONE-TO-SEE!*, a collaboration of visual artists and 500 public school children. Artwork will be exhibited in eight public-access locations in spring/summer 1996.
- San Francisco Camerawork** **\$9,000**
Publication of the Fall 1995 issue of *Camerawork: A Journal of Photographic Arts*, centered around the Third Annual Conference on Feminist Activism and Art, co-sponsored by Camerawork and the LAB.
- San Francisco Craft & Folk Art Museum** **\$12,000**
A summer-fall 1995 exhibition, *Land of the Morning: Treasures of the Philippines*, including 75 rarely seen objects spanning the period 500 BC to 1900 AD, representing the traditions of many different Philippine islands and cultures.
- Small Press Traffic** **\$7,500**
Small Press Partners, a new project to foster appreciation for contemporary multicultural writing through literary readings, partnerships with small presses which publish multicultural works, the development of larger, more diverse audiences, and a marketing campaign to increase knowledge of small press publishing and sales of small press literature.
- Southern Exposure** **\$10,410**
1995-96 component of *Race, Representation and Youth*, an ongoing media literacy project bringing together students of diverse backgrounds to increase understanding of urban racism and promote consensus-building through an analysis of the portrayal of ethnicity in the mass media, taught at Balboa High School as part of the ninth-grade English curriculum.

Visual Aid **\$12,000**
Support for the Visual Aid Voucher Fund, providing financial assistance for arts supplies to 60 artists living with AIDS.

Women's Educational Media **\$12,000**
Production of three videos for children as part of the media project, *Preventing Homophobia*, for use in San Francisco Unified School District curriculum as an integral part of anti-prejudice education.

Word For Word **\$3,570**
A summertime series of performances of short stories by various authors, focusing on writers who are not traditionally represented in the theater.

Young Audiences of the Bay Area **\$6,000**
The Faces of San Francisco, a project that includes visual arts workshops for teachers and artists-in-residence at selected San Francisco schools, and culminates in YA's annual exhibition of children's artwork.

ZYZZYVA **\$9,000**
Production of a 10-year anniversary anthology of ZYZZYVA's "greatest hits" to be distributed in fall/winter 1995.

SPECIAL PROJECT GRANTS

Cinemamas **\$620**
Computer upgrade and repair and the purchase of a fax machine to facilitate communications with crew on location for the final pre-production phase of the film *¡Paulina!*

Ellie Herman & Co. **\$900**
Purchase and installation of rigging equipment for performances of *Elements*, a dance work, at New Performance Gallery.

LEGACY Oral History Project **\$900**
Transcribe, edit, add photos and research tools to transcriptions, preserve additional materials such as videos and documents, as part of the completion of oral history interviews with two San Francisco-based dance artists and educators: Cambodian classical dancer and educator Madame Kong Thi'ap and former San Francisco Ballet dancer and choreographer Tomm Ruud.

BUDGET

1994-1995 GENERAL FUND

The General Fund provides for the infrastructure of the Art Commission. General Fund monies pay for most of the core staffing for Administration, Pops Concert Series, Community Arts and Education, Art Gallery, Civic Art Collection and Civic Design Review Programs as well as for core operating supplies and expenses for these programs.

The General Fund also provides for some program monies for the Community Arts and Education Program and Art Gallery. The largest program fund in the General Fund is the Municipal Symphony Fund which is based on a special tax assessment. This is the fund used to support the annual Pops Concert Series.

Program Funds

Municipal Symphony Fund	\$715,773
Furthering Visual Arts	100
Sponsorship of Neighborhood Projects	100
Neighborhood Art Programs & Support	200
Municipal Art Gallery	4,543

Administrative Funds

Program and Support Staff	316,749
Mandatory Fringe	69,452
Other Services	8,987
Telephone	4,245
Materials and Supplies	4,750
Office Rental	69,818
Civil Service	595
Reproduction	4,085
Insurance	530
Total General Funds	\$1,199,927

OTHER FUNDS

In addition to the General Fund, the Art Commission depends on other fund sources for its programs:

Market Street Maintenance Funds (see Market Street Program) \$ 60,775

Youth Art Funds (see Community Arts and Education) \$ 95,850

Grants for the Arts (see Community Arts and Education) \$ 150,000

Street Artist Revenues projected for FY 94-95 \$ 150,000

The Street Artist Program is funded solely through street artist license fees.

Art Enrichment

Balance in work orders as of 5/31/95 \$3,331,634

The Art Enrichment Program is funded from the construction budgets of new and remodeled City buildings. Funds from these projects are allocated for the incorporation of art work in public places.

Cultural Equity Grants program FY 94-95 budget \$1,070,580

The Cultural Equity Grants program is funded from the City's Hotel Tax Fund.

Public Art Fund

The earned income in the Public Art Fund is allocated to Art Commission programs. The following allocations were approved for spending in fiscal year 1994-95:

Public Information and Publications	\$20,000
Art Gallery - Programming and Administration	\$77,000
Civic Art Collection - Maintenance	\$60,500
Community Arts & Education:	
Neighborhood Festivals	\$16,250
Facilities Administration	\$32,500
Grant to ArtHouse	\$7,250
Light, Heat, and Power for the Cultural Centers	\$26,000
Contractual Maintenance Costs for the Cultural Centers	\$24,000
Technical Assistance for Cultural Centers	\$40,000
Programmatic Expenses cut from General Fund	\$7,475
Memberships	\$4,000
Transportation	\$7,000
Presidio Cultural and Public Art Plan	\$40,000
1994 Music Day Sponsorship and Programming	\$15,000
Computer Equipment and Training	\$5,000
Artist Honoraria	\$3,000
Mailing List Development	\$2,000
Market Street Art In Transit Programming	\$13,548
Arts Education	\$6,600
Administrative Expenses	\$25,000
Total for FY 94-95	\$432,123

In addition, the Art Commission received funding from the California Arts Council and the National Endowment for the Arts for specific projects.

SF
A70
#2
1995/96

San Francisco Art Commission
Annual Report 1995/96

DOCUMENTS DEPT.

DEC 13 2001

SAN FRANCISCO
PUBLIC LIBRARY

RONALD TAKAKI

DAVID PERCE

CONROE FRANKLIN

SHELD FOOTE

RICHARD DILLON

YED MEHTA

FRANK ALFORD

ANAYA

WILLIAM HART

WILLIAM HART

WILLIAM HART

WILLIAM HART

WILLIAM HART

WILLIAM HART

WILLIAM HART

WILLIAM HART

WILLIAM HART

WILLIAM HART

WILLIAM HART

WILLIAM HART

Cover: "Constellation" by Nayland Blake, with lighting by Architectural Lighting Design, 1996. This piece was commissioned by the San Francisco Art Commission for the New Main Library. Photo by Craig Mole.

THE SAN FRANCISCO ART COMMISSION

Willie L. Brown, Jr.
Mayor

Stanlee Gatti, President

Willis Kirk, Vice President

Rod Freebairn-Smith

Andrew Lisac

Maria X. Martinez

William Meyer

Janice Mirikitani

Armando Rascón

Emery Rogers

Barbara Sklar

Anthony Turney

EX-OFFICIO MEMBERS

Mayor Willie L. Brown, Jr.
Steven A. Coulter
Jack Immendorf
Richard W. Goss, II
Susan E. Lowenberg

MISSION STATEMENT

The San Francisco Art Commission is the City agency that champions the arts in San Francisco. Believing that a creative cultural environment is essential to the City's well being, our programs integrate the arts into all aspects of City life.

Dear Mayor Brown and Members of the Board of Supervisors,

This 1995-1996 Annual Report reflects the wide range of activities and programs of the Art Commission as well as our mission to integrate the arts into all aspects of City life. Our goal is to make the arts accessible to people in all of the communities and neighborhoods of San Francisco.

This report details our activities and accomplishments over the past year. I would like to thank outgoing Commissioners Terri Simon, Stephen Nakajo, Thomas Flynn, Anne Healy, Emily Keeler, and Dodie Rosekrans for their dedication and service to the City and welcome new Commissioners Nery Gotico, Andrew Lisac, Maria X. Martinez, Janice Mirikitani, Babara Sklar, and Anthony Turney. In the past few months as I have become familiar with the Art Commission's numerous activities, I have been impressed with the Art Commission staff who are extremely creative, dedicated, and inventive in their commitment to encouraging, commissioning, and presenting artwork of the highest quality. They are to be commended for engaging the public in an ongoing dialogue, both visual and verbal, with the cultural landscape.

The programs and services of the Art Commission include:

Community Arts and Education where we support community cultural organizations and facilities, youth programs for artistic development, and collaborations for arts education.

Summer Symphony POPS concerts when we annually present the San Francisco Symphony with popular guest artists;

Conservation of the Civic Art Collection;

Civic Design Review of all construction on public land;

Public Art where we administer 2% of the total construction budget of new City buildings and parks for art enrichment in the public environment and through our Market Street Art in Transit Program we bring temporary projects in all media to make Market Street a destination for artistic activity;

The Art Commission Gallery which exhibits the work of emerging Bay Area artists in both indoor and outdoor spaces;

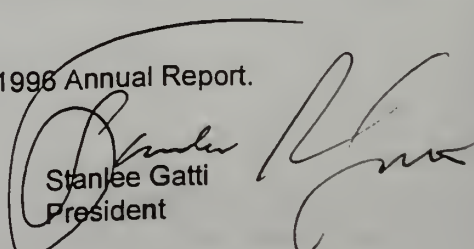
Street Artist Licensing to sell handcrafted items in public places;

Arthouse which assists artists in leasing, owning, and developing live/work and studio space;

Cultural Equity Grants, our newest program, which supports the enrichment of San Francisco's multi-cultural landscape through a system of one-time grants to arts organizations and individual artists.

Despite the challenges we face, the Art Commission will continue to serve the citizens of San Francisco in an exceptional manner.

I am proud, as President, to present this FY 1995-1996 Annual Report.


Stanley Gatti
President

Dear Mayor Brown and Members of the Board of Supervisors:

As the fiscal year 1995-1996 comes to a close, it is an ideal time for reflection about our activities, accomplishments, and challenges over the past year.

One of the most joyous events was the January opening of the new Art Commission Gallery in the War Memorial Veterans Building. It was the culmination of efforts by many people -- members of the Board of Supervisors and War Memorial Board of Trustees, Art Commissioners and staff, and the artist community in San Francisco -- to find a new home for the Gallery program. The transformation of the old San Francisco Museum of Art bookstore space was a tremendous and dramatic success. We hope you stop in frequently to see the often-changing exhibits, as well as to participate in other special events, such as brown bag lunch talks by exhibiting artists.

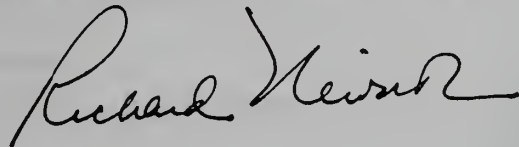
Another project completed in 1996, the April opening of the New Main Library, was met with great excitement by all San Franciscans. We are extremely proud of the three public art projects commissioned for the building, which have received national acclaim. The library projects represent the perfect fusion of art and architecture. This is a result of the profound mutual respect between the artists and the architects and their willingness to take risks together. These projects serve as models of what a successful public art program can accomplish.

Last July, we had a capacity crowd at the Presidio for a free San Francisco Art Commission/San Francisco Symphony POPS concert. It was a rousing success which we expect to be equalled or surpassed on June 30, at Stern Grove as Michael Tilson Thomas conducts the Symphony in a free concert sponsored by the Art Commission.

We are just completing our second year of the WritersCorps program, a collaboration between the National Endowment for the Arts, Americorps, and the Art Commission. Hot off the press is the second anthology of writing by San Francisco youth served by this program. Entitled *Word from the (415)*, this book will alternately make you cry and smile and ultimately become awed by the creativity and power of these young voices.

We have much to look forward to in the coming year, including the 25th anniversary of our Street Artist Program. The best (and one of the first) of its kind in the country, this is a program of which we are justifiably proud.

I want to end on a note of thanks. Thank you to the Art Commissioners and other public officials who enable us to bring the arts, through all of our programs, to the people of San Francisco. Above all, thank you to my staff who are the most talented, creative, dedicated, and wonderful group of individuals with whom I have had the pleasure to work, while serving the citizens of this City.

A handwritten signature in black ink, reading "Richard Newirth". The signature is fluid and cursive, with a large, sweeping "R" and a long, horizontal tail.

Richard Newirth
Director of Cultural Affairs

SAN FRANCISCO ART COMMISSION

25 Van Ness Avenue, Suite 240
San Francisco, CA 94102
415. 252. 2590

Richard Newirth, Director of Cultural Affairs

**CIVIC DESIGN REVIEW
POPS CONCERT SERIES**

Nancy Gonchar, Assistant Director

PUBLIC ART: ART ENRICHMENT

Jill Manton, Program Director
Eleanor Beaton, Market Street Coordinator/Curator
Tonia Macneil, Curator
Susan Pontious, Curator
Michele Liapes, Program Assistant

COMMUNITY ARTS AND EDUCATION

Liz Lerma, Program Director
Ann Wettrich, Arts Education Officer
Julie Cheung, Chinatown Community Arts Coordinator
Salette Gressett, Program Assistant
Janet Heller, WritersCorps Site Coordinator

CULTURAL EQUITY GRANTS

Lawrence Thoo, Program Director
Katy Bell, Program Assistant

STREET ARTIST PROGRAM

Howard Lazar, Program Director
Antoinette Worthy, Program Assistant

CIVIC ART COLLECTION

Debra Lehane, Collections Manager

ART COMMISSION GALLERY

Rupert Jenkins, Gallery Director
Cheryl Coon, Gallery Assistant

ADMINISTRATION

Raymond Wong, Senior Accountant
Juan Martinez, Accountant
Sally Wisnia, Commission Secretary

ART COMMISSION GALLERY

Since 1970, the Art Commission Gallery has been an important venue for emerging to mid-career artists. With the opening of its new facility in the War Memorial Veterans Building, the gallery will continue to provide high visibility exhibitions by Bay Area artists, as well as historical and community-oriented exhibitions. During Spring 1996, a youth outreach program was initiated whereby educational programs and events of the Art Commission (such as WritersCorps), and other youth ventures will be sited at the 401 Van Ness facility. Street-level window displays are showcased in the old gallery site at 155 Grove Street, two blocks from the new gallery, and outdoor air environmental installations will continue to be featured at 165 Grove Street in the "Exploratory City Site" lot.

The Gallery Program seeks to provide its audience with a positive artistic experience that communicates the vitality and centrality of art in our everyday lives. Collectively, its three components offer a unique balance of traditional and non-traditional artistic production. Its sites are visited by a broad audience whose artistic experiences range from unfamiliarity to intense involvement and appreciation. The Gallery Program also administers a computerized Slide Registry representing the works of more than 500 artists. The Registry is in the process of being digitized for inclusion in the Main Library's on-line services.

FY 95-96 SUCCESSES

- Designed and renovated new gallery in War Memorial Veterans building.
- Exhibition schedule emphasizing historical, community, and contemporary art exhibitions and public programming established.
- On-line projects in conjunction with Main Library initiated.
- Educational programming developed and initiated.
- Event collaborations with Main Library and Art Commission programs established.
- Web page construction initiated in collaboration with SF State University.
- Youth outreach program begun; first events/workshops held; WritersCorps intern hired to continue summer outreach programs into the fall.
- Received \$4,000 grant for programming from the LEF Foundation.

1995-96 EXHIBITIONS

Gallery closed for relocation through January 1996

"Techne": interactive technology works by: Elliot Anderson, Jim Campbell, Bruce Cannon, Marjorie Franklin, Hillary Kapan, Ed Osborn, Sara Roberts.
January 12, 1996 - February 10, 1996

Young Kim: "Interval"
James Gouldthorpe: "animals, plants and machines"
February 16 - March 23

"SoundCulture96"
March 29 - April 13

"1906 San Francisco Earthquake Survivors Project"
April 16 - April 20

Andrea Brewster, Margaret Kilgallen, Victor Mario Zaballa
April 26 - June 1

Lou Dematteis: "Portrait of Viet Nam"

"Double Vision." With T. Lien Shutt, Trang Minh Vu, Long Nguyen, Kai Hoang, Dong Phan, Thai Bui. Video by David Knupp, M. Trinh Nguyen, Trang Minh Vu.

Curated by Rupert Jenkins and Nguyen Qui Duc.

June 8 - July 13

EXPLORATION: CITY SITE INSTALLATIONS

Anders Barth: "Fingerprint"

July 1, 1995 - September 16, 1995

Ian Pollock and Janet Silk: "at the gate"

October 7, 1995 - March 16, 1996

Kathryn Weinstein and Josephine Iselin: "The Sky is Falling"

June 8 - September 28, 1996

155 GROVE STREET WINDOW INSTALLATIONS

Ed Osborn: "Groundswell"

July 13, 1995 - August 24, 1995

Lauren Davies: "down-pour"

July 13 - August 24

Freedom of Expression Time Capsule

October 7 - November 18

Mary Marsh

December 20, 1995 - February 3, 1996

SFAI 125th Anniversary Slide Projection

February 15 - March 19

"Paper Tiger Television's Information Superhighway"

March 30 - May 4

STREET ARTIST PROGRAM

The Art Commission, by mandate of the people of San Francisco, is the exclusive City agency authorized to examine the wares of street artists and to license the artists to sell their handcrafted items throughout the year in public places designated by the Board of Supervisors.

The purpose of examining each artist's wares is to verify that they are of the artist's own creation to be sold only by the artist. No commercially manufactured merchandise or salespeople are allowed. The Program's costs of managing and enforcing the Street Artist Ordinance are entirely self-funded by the artists' license fees.

Since 1972, this Program has not only helped several thousand people start their own businesses and maintain their self-employment, but it has also become a model nationally and internationally. The street artists are a colorful attraction of San Francisco, welcoming tourists and contributing to the economic life of the City.

FY 95-96 SUCCESSES

- The Program's accomplishments for 1995-1996 include the following:
- Screened and maintained the number of license holders at 415.
- Scheduled 480 new applicants for examination of wares, out of which 150 were approved and licensed to start their own businesses under the Program.
- Increased usage of Police Department officers at Fisherman's Wharf during the summer and the Union Square area during the Christmas season. Major retail business areas were kept clear of unlicensed vendors during critical business hours, benefiting licensed street artists, store merchants, and the public. Enforcement at Christmas resulted in 90 incidents of citation and \$5,500 levied fines.
- Continued on-street staff inspection of street artist wares and compliance with regulations.
- For the 14th consecutive year, successfully negotiated with merchant and building owner organizations and obtained approval from the Board of Supervisors for 72 temporary selling spaces and an additional ten year-round selling spaces.
- Successfully negotiated with Port Commission and received permit renewal for fifteen permanent spaces for artists on Port property.
- Prosecuted 16 cases of street artist violations before the Art Commission.
- Provided more public visibility of street artists through informational brochures placed at the Convention and Visitors' Bureau and through "Street Artist" signs displayed by all artists.

PUBLIC ART

Art Enrichment

San Francisco's Art Enrichment Program, one of the first in the country, was established by City ordinance in 1969. The ordinance states that 2% of the total construction budget of City parks, buildings, above ground structures must be allocated for the incorporation of art works in public places.

The goal of the Art Enrichment Program is to promote a diverse and stimulating cultural environment to enrich the lives of the city's residents, visitors and employees.

The Program encourages the creative interaction of artists, designers, city staff and officials and community members during the design of City projects, in order to develop art enrichment which is specific and meaningful to the site and to the community. The development and implementation of the Art Enrichment program runs parallel to the overall design and construction of each project. Each project's life span from the design phase through completion of construction is approximately 3 to 7 years.

The Art Enrichment Program provides curatorial expertise and project management for the implementation of the City ordinance.

The Program responsibilities include:

- Development of project guidelines and budget for each new site in cooperation with the City agency involved, project architect and community advisors.
- Curatorial research and coordination of artist selection including minority candidate recruitment.
- Facilitation of ongoing community involvement in project development.
- Specification writing and review when art component is integrated into the construction of the larger City construction project.
- Administration of artist contracts during design, fabrication and installation.
- Facilitation of creative design interactions between artists, representatives of City agencies, project architects and the community at large.

FY95-96 SUCCESSES

- Managed a total of 70 public art projects, both permanent and temporary through the Market Street Air in Transit Program, involving 18 City departments and 90 artists.
- Completed and implemented 12 permanent public art projects and 11 temporary projects.
- Obtained fourth highest ranking for ISTE grant for Mid-Embarcadero Promenade Ribbon.
- Achieved consensus on proposed modification of ordinance after working with multiple City departments.
- Obtained final concept and design approval for 7 integrated art projects planned for the new International Airport.
- Completed 3 major public art commissions in conjunction with opening of the New Main Public Library.
- Initiated JCDecaux public art poster program in conjunction with WritersCorps.
- Initiated design of Mid-Embarcadero Open Space and roadway public art projects.
- Maintained high levels of participation by women and minorities on selection panels and in

Market Street Art in Transit

The Market Street Art In Transit Program (MSAITP) was inaugurated in 1991 and features temporary projects in all media that take place along the three mile transit corridor from the Embarcadero to Castro Street. Gannett advertising kiosks along Market Street from the Embarcadero to Van Ness provide a venue for an ongoing series of poster projects. The program seeks site-specific responses to Market Street's distinctive character and context, encouraging and exploring the relationship of art to street life. The MSAITP was funded by a one-time allocation from the Public Utilities Commission in conjunction with the recent reconstruction of Market Street. A primary objective of the MSAITP is to make Market Street a destination as well as a thoroughfare, encouraging use of the transit system and patronage of local businesses.

PUBLIC ART PROJECTS 1995-1996

Sea Change sculpture by Mark DiSuvero, located at South Beach Park on the Embarcadero at 2nd and King Streets, is a 65 foot tall painted steel sculpture that serves as a gateway to the South Embarcadero.

Playland Revisited by Ray Beldner at the Ocean Beach/LaPlaya Muni Terminal consists of 5 perforated steel sculptures which take the form of Playland icons and provide historical information about the site.

New Main Library

Functional and Fantasy Stair and Cyclone Fragment by Alice Aycock is an elegant and imaginative functional sculpture that connects the 4th and 5th Floors of the library;

Constellation by Nayland Blake is installed adjacent to the grand stairway of the library and consists of 150 light fixtures featuring the names of authors whose works can be found on the corresponding floors of the library. The inscription also creates a shadow reflection of the author name on the wall. The authors were chosen through a community process involving librarians and a diverse cross-section of San Francisco's population.

Untitled by Ann Hamilton and Anne Chamberlain utilizes 50,000 card catalog cards which the artists rescued and have used as the wall covering for three floors of the library. Each card was personally hand-annotated by over 200 artists and writers and features either a quote from the book or a related passage from another book.

Take Root at the New Chinatown Library by Rene Yung honors the Chinatown Branch Library as a gathering place for the community and celebrates the library as a place where many recent immigrants begin to feel at home in America. The journey to the United States is symbolized by the major points of departure and destination imprinted on the column light sconces, while the poetry on the aluminum signs encourages beginning a new life in a new land. 21 poems written by community poets of all ages express the sense of belonging they feel at the library.

North Embarcadero Promenade Ribbon Sculpture by Vito Acconci, Stanley Saitowitz and Barbara Stauffacher Solomon is part of a 2 1/2 mile linear sculpture made from a continuous 5 foot wide band of concrete, bisected at its center by a line of solid glass block which is illuminated at night with a fiber optic cable. The Ribbon sculpture incorporates seating, tables and bollards into its design.

North Embarcadero Historic and Interpretive Signage Project by Michael Manwaring with historian Nancy Leigh Olsted tells the story of our waterfront in text and images utilizing bronze plaques imbedded in the sidewalk, porcelain enamel pylons and concrete and porcelain enamel view podiums.

Taraval Police Station

Peaceable Kingdom by Arthur Gonzales located in the station lobby is a ceramic relief map of the world in Mercatur projection that locates endangered species on the planet. A tile depicts animals and people playing and working.

Kate, Allan, Javier, Ting Ting, Sloanie are 5 larger than life size figures of children playing in a niche over the community room door, gesturing to the nearby park and inviting the neighborhood to join in a new partnership with police.

JC Decaux Poster Series is installed on 12 Decaux public kiosks in the downtown area. Each 12 x 4 foot panel features a poster with a selection of poetry from students from the WritersCorp Program.

San Francisco General Hospital Parking Garage Walls by Anne Chamberlain. Concrete walls flanking the hospital garage stairways at 23rd Street are pierced by small glass brick windows in the shape of crosses. Each window is illuminated by fiberoptics, highlighting historic and contemporary photographs of the hospital, the community and the City's transportation history.

The Blue Family was a collaborative performance braiding folk spectacle and interactive ritual in procession from the foot of Market Street to the Castro.

Refugee, a world premiere dance theatre work created by Pearl Ubungen was inspired by the local crisis of immigration, homelessness and displacement. The performance was a collaboration between a choreographer, musician, sculptor and a writer.

Latitud Norte artist Maritza Perez works with signs of aquatic travel; boats, life preservers and sand in this installation about mass migration and politico-economic blockades. Presented at a site on the edge of the Tenderloin, where immigrants from Southeast Asia who are particularly familiar with the experience of aquatic migration make their home.

Cento - A Market Street Journal by Susan Schwartzberg is an artists' book that collages voices and impressions, historic and contemporary photographs that together comprise a portrait of the unlikely juxtaposition of people and places that make up Market Street.

Poster series in honor of San Francisco Art Institute's 125th anniversary

Poster series by Domingo Nuno - "From Revolution to Market"

Poster series by Gretchen Vitamvas - "Have/Have Not"

Poster series by Ruth Morgan - "Record Breaker"

Poster series by Johanna Poethig in collaboration with Sheriff's Department

Poster series by Josie Iselin/Stephanie Cress/Kathryn Weinstein - "RE-Invest in the City"

Poster Series by Hideo Yoshida

CIVIC ART COLLECTION

The art collection acquired by the City and County of San Francisco consists of monuments and statuary in the parks, murals in public buildings, paintings, sculptures and other media. The collection is estimated to be over 2800 objects which includes works purchased or commissioned through the Public Art Program and gifts to the Civic Art Collection from artists and citizens.

By Administrative Code (Sec. 1.16) it is the responsibility of the Art Commission to catalogue, and maintain the collection. This includes documentation, research, inspections and on-going development of artists/objects archives concerning the collection. The treatment of artworks is performed by professional conservators. Grants and gifts support most of the conservation projects with some funding provided by other city departments, capital improvement funds and public art funds. Maintenance programs are being developed for specific collections at the San Francisco International Airport and in Golden Gate Park, and for Market Street monuments.

FY 95-96 SUCCESSES

- Major Conservation treatments were done on:
Volunteer Firemen, Washington Square
- Monument Maintenance was performed on:
Ben Franklin, Washington Square
Man Drinking Water, Marini Plaza
Two Bears, Marini Plaza
Bust of Marini, Marini Plaza
- Completed year two of Market Street maintenance
- Began condition survey and investigation of Lotta's Fountain
- Recasting and replacement of turtles on Fountain of the Turtles, Huntington Park
- Graffiti Program:
42 outdoor City sculptures were routinely inspected by conservation technician and graffiti removed
- Inventoried, transported and loaned approximately 65 works of art to City Hall offices
- Protected Beach Chalet Murals during building remodeling
- Catalogued 79 new works of art
- Continued efforts on Adopt a Monument Program video developed for Pioneer Mother, Golden Gate Park
- Continued monitoring of Pioneer Monument Project
- Assisted War Memorial with Opera House art storage and protection
- Cleaned Bruce Beasley overhead sculpture, San Francisco International Airport
- Completed conservation survey of murals and sculptures at Old Main Library

CIVIC DESIGN REVIEW

Civic Design Review is one of the primary responsibilities for which the Art Commission was established by the Charter of 1932.

The Art Commission through the Civic Design Review Committee is charged with aesthetic approval of civic projects "with respect to the design of buildings, bridges, viaducts, elevated ways, approaches, gates, fences, lamps or other structures erected or to be erected upon land belonging to the city and county, and concerning arches, bridges, structures and approaches which shall extend over or upon any street, avenue, highway, park or public place belonging to the city and county." The commission may also volunteer advise or suggestions to the owners of private property in relation to the beautification of their property. (Charter section 3.601)

Approximately 75 reviews are made each year by the Civic Design Committee in a three-phase review process that covers:

Schematic/Conceptual Design - Phase I

Design Development - Phase II

and Final Working Drawings - Phase III

In the case of simple and routine matters, the three phases are reviewed at one time. However, major projects may take several months or even up to several years to complete the review process. This is especially true if the designs undergo changes.

FY 95-96 SUCCESSES

- Design review continued of extensive San Francisco International Airport multiple building expansion. Coordinated the review of several interrelated SFIA projects encouraging and providing an opportunity for the architects to see the progress of the various related projects of this complicated building project.
- Phase III reviews were completed on the following projects:

Laguna Honda Hospital Entry Ramp

Fire Station #39 seismic upgrade, ADA access and improvements

Muni Passenger Shelter/F-Market Historic Streetcar Line

Chinatown Park Recreation Building

McLaren Lodge Handicap Access Design Project

San Francisco International Airport - Police Training/Emergency operations Staging Facility;

Boarding Area G; United Airline Ground Service Equipment Building; Dobbs International Flight Kitchen

Fire Station #34 Addition

Adams Rogers Park Restroom

Golden Gate Park Light Posts

Alemaney Pump Station Standby Generator Building

Hallidie Plaza Access Elevator

Panhandle Playground Rehabilitation Project

Mission Street Pedestrian Lighting

JCDecaux Newstand Kiosk Roll-up Door

New Richmond Community Center

Civic Center Playground II

COMMUNITY ARTS AND EDUCATION

The Community Arts and Education Program (CAE) promotes the revitalization of culturally and/or economically underserved communities through the arts and arts education. CAE began in 1968 as the Neighborhood Arts Program to support the city's four cultural centers, and has expanded and evolved to address the changing needs of San Francisco's richly diverse communities.

The program provides technical assistance and support for the Community Cultural Centers which are: the Bayview Opera House Ruth Williams Memorial Theater, the Center for African and African American Art and Culture, the Mission Cultural Center for Latino Arts and the South of Market Cultural Center. CAE provides support for the programming and a full-time Art Commission staff coordinator for the Chinatown Community Arts Program (CCAP). The mission of CCAP is to foster the growth and development of community arts and culture in Chinatown and within the Asian American art community. Visual art exhibits, performing and literary arts, festivals and celebrations of Chinese and Asian American art and culture are presented for all San Franciscans. In addition, CAE supports ArtHouse, a program that provides information and advocates for artists' live/work space.

CAE provides grants in the areas of: Programs In the Community, for arts programming support for non-profit, non-arts organizations serving cultural and/or geographic special constituents; Special Projects, for artistic programming support for the city-owned cultural centers; Festivals, for project support for neighborhood and community festivals and street fairs where art and culture are the main components.

Community Arts & Education has a commitment to support arts education programs for youth in school and community settings, as well as facilitating city-wide strategic planning processes and developing new collaborative projects. CAE works with the Arts Education Funders' Collaborative to facilitate arts education initiatives in cooperation with the San Francisco Unified School District and the Arts Providers Alliance of San Francisco. Current projects include: Inside/Out, an arts education resource directory; the Professional Development Project: teacher training, technical assistance and grants to assist San Francisco Unified School District (SFUSD) elementary schools in making the arts and the creative process an integral part of education.

CAE is also administering WritersCorps, a program of the AmeriCorps National Network, with funding from by the National Endowment for the Arts. The WritersCorps project trains and places writers as community service workers with local organizations, agencies and schools to conduct creative writing programs with youth at risk.

FY 95-96 SUCCESSES

- Served combined audience of 250,000 through CAE programs, facilities and events.
- Reached over 30,000 youths through grant support of community festivals.
- Supported free art classes, performances and exhibits by funding Programs In the Community, serving 6 city districts and 8 different communities.
- Directly served 800 youth through 6 cultural arts projects at 4 city-owned cultural centers.
- Continued a strategic planning process with the City-owned culturally centers to examine facility issues.

- Awarded literary arts grants to 10 exemplary creative writing programs which have demonstrated success in serving San Francisco youth by combining creative writing and drama, media production, visual art and music.
- Advanced collaborations and strategic planning in arts education through support and participation with the Arts Providers Alliance of San Francisco .
- Continued distribution of the second edition of the arts education resource guide, Inside/Out.
- Continued promotion of the on-line arts education database of Inside/Out with KQED.
- Continued implementation of the Professional Development project which serves all 75 SFUSD elementary schools and includes 30,000 children, 75 principals, 600 teachers and over 70 local arts providers, providing teacher training, technical assistance and grants to schools to integrate arts education into the curriculum.
- Organized and co-sponsored the California Arts Scholars Awards Ceremony honoring local high school students who were accepted for admission to the California State Summer School for the Arts.
- Served as a site for the second year of WritersCorps, a national program of AmeriCorps, that employed 25 local writers who worked at 29 community-based sites and served 3,000 youth through creative writing programs providing 24,000 hours of community service.
- Produced a city-wide anthology, *Word from the (415)*, highlighting the work of 200 young San Francisco authors, from the ages of 7 to 23.
- Produced *WritersCorp Ink*, a national service newsletter about WritersCorps activities.
- Produced 4 community youth readings featuring individuals from community-based sites which include: schools, community centers, playgrounds, shelters, juvenile detention centers, libraries and after-school programs.
- Trained and mentored 24 WritersCorps members in developing: teaching skills, arts administration, community organizing, conflict resolution, leadership skills, events planning and implementation and book development and publishing.

COMMUNITY ARTS AND EDUCATION FY 95-96 FUND ALLOCATIONS

Public Art Fund

Project Grants to non-profit organizations for the support of cultural and/or artistic community based festivals:

Visitacion Valley Street Fair	\$3,250
Potrero Hill Neighborhood Festival	\$3,250
South of Market 6th Street Festival	\$3,250
Chinatown Festival	\$3,250
Odun de Odun de Festival	\$2,750
Arts Providers - Youth Arts Festival	\$ 500

Youth Arts Fund

Community Youth Development Grants to support programs and unique opportunities that aid in the development of young artists:

Youth Arts Festival	\$10,000
California State Summer School Scholarships	\$ 3,000
South of Market Cultural Center Youth Project	\$ 4,200
Bayview Opera House Carver Mural Project	\$ 6,400
Cntr. for African & African American Art/Culture	\$11,000
Mission Cultural Center Youth Programming	\$ 8,700

Hotel Tax Fund (Grants for the Arts)

Operating Grants support arts activities of San Francisco nonprofit community organizations:

Chinatown Community Arts Program	\$44,696
Visitacion Valley Community Center	\$17,100
Sunset Parkside Education and Action Committee	\$ 8,075
Richmond District Neighborhood Center	\$15,500
Central City Hospitality House	\$16,300
Potrero Hill Neighborhood House	\$11,329
Sheriff's Re-Entry Art Program	\$22,000
TODCO	\$15,000
CAE Fall Conference	\$ 7,500

Literary Arts Pilot Grants (Youth Arts Fund)

Agora TV	\$ 1,000
American Indian Contemporary Arts	\$ 9,000
Bayview Opera House	\$ 6,300
Brava! For Women in the Arts	\$ 9,000
California Poets in the Schools	\$ 9,000
Chinese Progressive Association	\$ 5,642
Life on the Water/Eco-Rap	\$ 6,300
Programs for People	\$ 6,300
Real Alternative Program	\$ 6,300
St. John's Educational Thresholds Center	\$ 6,300
Teatro ng Tanan	\$ 6,300
Theatre Adelante/Teatro Neustro	\$ 5,950
Vietnamese Youth Development Center	\$ 6,300
Wajumbe Cultural Institution	\$ 6,300

California Arts Council & Public Art Fund: To provide joint operating support of Arthouse with

California Lawyers for the Arts:

Arthouse Operating Expenses	\$24,066
-----------------------------	----------

ARTHOUSE

ArtHouse provides technical assistance and information services to artists, arts organizations, real estate developers, city agencies and others to facilitate the development and maintenance of affordable live/work and arts facilities in San Francisco. The continuing goal of ArtHouse is to enhance the cultural vitality of San Francisco by ensuring the existence and stability of facilities to sustaining the city's diverse arts and cultural community. ArtHouse is a joint project of the Art Commission and California Lawyers for the Arts.

- Assisted over 1,000 artists and arts organizations in locating space by maintaining a 24-hour voice mail listing of available live/work and studio spaces in the Bay Area.
- Provided information and/or referrals to over 2,000 artists, arts organizations, city agencies, architects, and developers regarding live/work and studio space issues such as: negotiating lease agreements, feasibility studies, understanding building and planning codes, financing for buying or improving space, design and architectural considerations, and health and safety issues.
- Participated in the planning process for arts uses at the Presidio and submitted a successful proposal for space at the Presidio.
- Developed a comprehensive, national guidebook on the processes of converting military bases to arts uses.
- Worked closely with the National Endowment for the Arts on base conversion issues in the State of California, including the planning of a national conference.
- Produced an updated Live/Work Consumer Survey, providing a statistical analysis of the physical needs and financial considerations of artists and arts organizations looking for live/work space.
- Co-sponsored a live/work development seminar focused on affordable and non-profit artists' housing and including sections on zoning regulations, forms of ownership, financing sources, and economic impact of artists' live/work space on surrounding communities.
- Provided fiscal sponsorship and technical assistance to the Artists at the Yard in Hunter's Point Shipyard and to the Hamilton Artists' Studio Project in Marin.
- Assisted Artspace Development Corporation in obtaining financing to complete building occupancy at 18th and Alabama Streets.

POPS CONCERT SERIES

Since 1932, the City and County of San Francisco through the San Francisco Art Commission has sponsored the POPS series performed by the San Francisco Symphony during the summer months.

The goals of the POPS are to make high quality music accessible to as many in the community possible and to offer a wide variety of music to appeal to diverse audiences.

FY 94-95 SUCCESSES

- The Art Commission's annual POPS concert series ran from July 7, 1995 through July 29, 1995 in Davies Symphony Hall. This symphonic pops series was performed by the San Francisco Symphony, one of the finest orchestras in the country, along with name artists and special theme nights.
- The series featured guest artists Michael Feinstein & Weslia Whitfield, Bernadette Peters, Chanticleer, and Peter Nero. Concerts included Opening Night featuring a Gershwin Gala with the San Francisco Saxophone Quartet; Rodgers and Hammerstein and Friends with guest soloists from the San Francisco Symphony Chorus and the San Francisco Opera Center; Bernstein on Broadway with guest soloists from the San Francisco Opera Center; a second Symphonic Night at the Movies, with restored film clips accompanying the music scores played by the San Francisco Symphony; and Tchaikovsky Night.
- Produced an extremely successful free concert at the Presidio drawing over 50,000 people, introducing a new and more diverse audience to the POPS.
- Proceeds from the Pops series went in support of the Art Commission's programs and in support of the San Francisco Symphony.
- An extensive outreach campaign was undertaken to reach more community and neighborhood organizations. Outreach was also expanded through the Convention and Visitors Bureau and through the use of MUNI billboards and national newspapers for advertising.

CULTURAL EQUITY GRANTS

Cultural Equity Grants provide support for the enrichment of San Francisco's multi-cultural landscape. Four programs operate under the Cultural Equity Grants umbrella. Each has its own focus, but together they share the ambition of nurturing, through a system of one-time grants to organizations and individuals, the growth of an inclusive and vibrant arts scene that celebrates San Franciscans' vast ethnic diversity and variety of cultural traditions.

The financial underpinning of the Cultural Equity Grants is the Cultural Equity Endowment Fund, an allocation of the Hotel Tax Fund. Mandated to be phased in over a three-year period, the CEEF reached its maximum allocation — 2.25 percent — in 1995–96, allowing the Art Commission to invest \$1.09 million in grants and set aside \$150,000 — the first installment — towards the building of an asset base for an arts facilities loan program planned for introduction in 1999–2000.

Having completed the phased-in growth of the CEEF, the amount of funds available for the program will be stable from now on, fluctuating only as the Hotel Tax Fund fluctuates.

Creative Space

Introduced last year, the Creative Space program fulfills the Art Commission's mandate to provide support for the development of facilities for small and midsize arts organizations, as well as live-work space for individual artists. Proposals for grants are accepted in two categories: facilities planning and capital improvements. The program is open to a full range of San Francisco's small and midsize nonprofit arts organizations; to larger arts organizations with a history of fostering artistic expression deeply rooted in, and expressive of, historically underserved communities; and to nonprofit housing development organizations which are developing cultural facilities, including live-work space for low- and moderate-income artists.

The Art Commission awarded 11 Creative Space grants this year.

Cultural Equity Initiatives

The CEI program is aimed specifically at organizations deeply rooted in, and whose major focus of activity stems from the experiences of, historically underserved peoples, including those of African, American Indian, Asian, Latin American and Pacific Islander ancestries; gays and lesbians; those with disabilities; and women. Grants are invested in the development, growth and/or stabilization of such organizations so that they can thrive and, therefore, be better able to have a lasting impact and effect long-term changes on the San Francisco cultural landscape.

The Art Commission revised the eligibility provisions of the Level 2 category, introduced last year to make available larger grants over a three-year period in order to more effectively support the careful development of small and midsize organizations towards becoming sustainable institutions. In response to compelling arguments from several organizations, the Art Commission removed the category's size limitations.

The Art Commission awarded a total of 21 CEI grants this year, 18 in Level 1 and 3 in Level 2.

Organization Project Grants

Intended to stimulate the production and dissemination of high-quality works of art throughout the city, this program targets small and midsize arts groups, especially, but not exclusively, organizations that foster artistic expression by, for, or of, the historically underserved. Originally offered to a limited number of art forms each year, the guidelines were revised this year to accept proposals for projects involving any art form.

A subcategory, called Special Project Grants, provides grants of under \$1,000 to very small, volunteer-based arts groups for specific, near-term needs.

There were 32 OPG grants awarded this year and three SPG grants. Additional SPG grants are pending.

Individual Artist Commissions

The Artist Commissions program is aimed at stimulating the production and dissemination by independent artists of high-quality works of art in San Francisco. Artists may submit proposals in which they are working individually or in collaboration with a number of other independent artists. The program considers projects in a limited number of art forms each year. In this round, proposals were accepted for projects in dance, music and theater, or for interdisciplinary projects involving these art forms.

The Art Commission awarded 18 IAC grants.

All told, the Art Commission will have made more than 80 Cultural Equity Grants awards in this fiscal year, up from 61 last year, thus providing increased support to the community both in terms of the number of grants and the total dollars invested in the arts.

CULTURAL EQUITY GRANTS AWARDED FY 95-96

Cultural Equity Initiatives Level I

Afro Solo	\$8,420
Support equipment purchase and artistic fees to assist in strengthening the resources of the organization and its festival.	
Asian American Theater Company	\$13,500
Support a new position of Marketing and Community Relations Director and increased marketing costs as part of a three-year stabilization program.	
Aunt Lute Foundation	\$15,000
Support a 3/4 time Marketing Director position to plan and coordinate a three-city audience development initiative during 1996/97.	
BWA Productions	\$11,610
Increase the group's organizational capacity by supporting the implementation of a plan that includes incorporation, formulation of a business plan and the launch of an audience development initiative.	
Center for Southeast Asian Refugee Resettlement	\$13,500
Support expansion of last year's presentation of Vietnamese Water Puppets, with the inclusion this year of classes and seminars in Vietnamese music.	
Creativity Explored of San Francisco	\$13,500
Support a new Marketing Coordinator position to assist the organization in audience development.	
Iconoclast Productions	\$9,400
Support equipment purchase and marketing expenses associated with the establishment of a video production and training facility at the Center for African and African American Art and Culture.	
Japantown Art & Media Workshop	\$13,500
Support new and continuing youth art projects that focus on participation in collaborative, multicultural events, as well as internships and workshops for high school students.	
Jon Sims Center for the Performing Arts	\$13,500
Support a 3/4 time Operations Manager position to assist the current director in administrative duties.	
Kulintang Arts	\$13,500
Support a year-long project that will result in a written, comprehensive, two-year organizational plan.	

LunaSea Women's Performance Project

Support a three-part initiative to expand the group's coalition-building structure, including stabilizing the current staff and establishing a Production Fund. **\$15,000**

Persona Grata Productions

Support "A Wok in Progress," the third chapter of an interdisciplinary performance trilogy which uses the culture of food to examine how a family confronts issues of traditional versus contemporary cultural values. **\$13,500**

The Purple Moon Dance Project

Help to increase staff and secure a "home" space, including studio and office, for the company. **\$13,500**

SF Gu-Zheng Music Society

Support the production of a three-concert Summer Concert Series in 1996, with each concert focusing on a different theme. **\$4,500**

Smart Mouth Theater

Support increases in marketing efforts and partial artistic and administrative fees for one production and a series of play-development readings. **\$3,500**

Sukay: High Energy Music of the Andes

Support production costs related to the expansion of the group's home concert season in San Francisco during the fall of 1996. **\$13,500**

Tale Spinners Theater/ Feedback Productions

Support for an original theater piece based on the oral histories of the founders of the San Francisco Women's Building. **\$6,000**

Women of Vision

Support for Women of Vision's third season, including broadcasts, screenings, a public forum and journal publication. **\$13,500**

Cultural Equity Initiatives Level II

National Asian American Telecommunications Association

Support to strengthen NAATA's annual San Francisco International Asian American Film Festival and build it as a tool to promote cross-cultural dialogue and understanding, as well as to lead NAATA toward organizational growth and stability by maximizing the festival's potential for financial self-sufficiency, increased visibility among local audiences and potential supporters, and as the best venue for testing and demonstrating NAATA's artistic vision and community commitment. **\$105,000**

The Women's Philharmonic

Support for implementing key elements of TWP's 3-year strategic plan (1996-99): creating the new position of artistic director (F/T by 1999); improving the artistic quality of performances; increasing by 10 percent the number of subscriptions sold; increasing the national membership base from the current 4,000 to 5,500; monitoring institutional performance according to the goals and objectives of the strategic plan. **\$105,000**

American Indian Film Institute

Support 1) the 21st American Indian Film Festival, including and educational series of special-interest forums for filmmakers and an audience-development plan emphasizing cooperation with other Indian and non-Indian community organizations and media arts centers; 2) a plan to increase the subscriber base of ICE (Indian Cinema Entertainment), a quarterly film journal now its fourth year of publication. **\$105,000**

Organization Project Grants

Black Artists Contemporary Cultural Experience **\$5,108**
Present an evening of one-act plays by African American playwright Keith Adkins at Intersection for the Arts in June 1996.

California Contemporary Dancers **\$7,388**
Creation of a new dance work, Wadi, based on visual images collected in the Rajasthani desert region of India with original music. It will premiere at Theater Artaud in July 1996.

Capp Street Project **\$12,000**
A residency/exhibition by Bay Area artist Suzanne Lacy, a public artist who creates community-based tableau-like performances that deal with social issues. Her installation for this residency will focus on cancer, specifically breast cancer.

Chinese Cultural Productions **\$11,250**
Create and produce two original dance works incorporating traditional Chinese and contemporary American dance styles. The full-length piece will premiere at the Chinese Culture Center, and the shorter piece will be performed at five high schools around San Francisco.

Cine Accion **\$11,250**
Support for the 1996 Festival Cine Latino that features both emerging and established producers of Latino media, and which is held in September.

d-net's San Francisco Butoh Festival **\$7,500**
The 2nd annual San Francisco Butoh Festival, comprised of a symposium, workshops, master classes and performances. The 1996 event will focus on women in Butoh Dance.

Dancers' Group/Footwork **\$11,250**
The Dedication Project, a dance/video tribute to Bay Area artists the community has lost due to AIDS. This three-phase project includes a tribute to Ed Mock that will be performed at Theater Artaud in October 1996.

EXIT Theatre **\$11,250**
Produce the 5th Annual San Francisco Fringe Festival, an 11-day theater marathon that is non-censored, non-censored, and open to all performers on a first-come, first-accepted basis. The event will take place September 5 through 15, 1996.

Film Arts Foundation **\$11,250**
STAND (Support, Training, and Access for New Directors), an organization-wide initiative to encourage young and emerging film and videomakers in the Bay Area, diversify the community of artists making new work, reach new audiences and promote local, new work nationally.

Latina Theatre Lab **\$4,500**
Produce and premiere, Another Part of the House, by Puerto Rican playwright Migdalia Cruz. It will have a four-week run in the Brava Theater Center during the Spring of 1997.

Lesbian Installation Projects (LIPS)-The Sappho Project" **\$7,058**
Design and construct a multimedia installation detailing the life and works of the Greek poet and musician Sappho.

Instituto Pro Musica de California **\$10,710**
A series of concerts in recognition of Dia de los Muertos in the fall of 1996.

Jewish Film Festival **\$11,250**
The 1996 San Francisco Jewish Film Festival's exhibition, broadcasting and interpretive programs.

- Joe Goode Performance Group** **\$11,250**
Creation of The Maverick Strain, a collaborative project with Nayland Blake, Beth Custer, and the Club Foot Orchestra that premiered in May 1996 at Center for the Arts.
- Kate Foley Company/House of Dance, Inc.** **\$11,250**
Commission 5 original dance pieces from 5 local choreographers that will be created specifically for broadcast on House of Dance, the company's regular bi-monthly 1/2 hour show aired on Channel 53 (public access cable station in San Francisco).
- LVA: Lesbian Visual Artists** **\$4,500**
The bi-annual newsletter and the ongoing panel series, Elements and Angles.
- Mixed Bag Productions (dba. Contraband)** **\$11,250**
Create, develop and present a new interdisciplinary collaborative work for Contraband by artistic director Sara Shelton Mann and composer Steven Rosenthal based on a live improvisational process.
- Modus Ensemble** **\$11,250**
Creation and presentation of an original work, Esperance, with a simultaneous visual arts exhibition entitled, An Expression of Hope, both dealing with the issue of homelessness told in the context of the legend of Chinese master Lao Tsu.
- National Japanese American Historical Society, Inc.** **\$11,250**
Sentimental Journey: A Continuum of Japanese American Musicmakers, an exhibition incorporating photographic and visual images, oral histories, artifacts, sound recordings and video that will be presented in conjunction with the Asian American Jazz Festival.
- OnSite Dance Company** **\$4,500**
The Motionarium, an interactive evening-length work inspired by the early photographic movement studies of Eadweard Muybridge. This multi-media science fair will premiere at New Performance Gallery in November 1996.
- Performing Arts Workshop** **\$11,250**
The Communication Through Movement program, which delivers 15-week in-school, artist residency classes in Creative Movement for students with little or no English proficiency in the San Francisco Unified School District.
- Robert Henry Johnson Dance Company** **\$8,400**
Company's fourth repertory season in July 1996 at the Cowell Theater. The production will occur over a two week period and include ten performances, community workshops and educational programs.
- San Francisco Contemporary Music Players** **\$7,484**
Performance presentation of two new works by local composers Chen Yi and David Sheinfeld to be performed during their regular season at Center for the Arts in 1996-97.
- San Francisco Digital Media Center/Life on the Water** **\$11,250**
The Story Place, a project that will provide access to digital media art and the internet for underserved youth. Youth and digital media artists will collaborate on the production of a World Wide Web site on the Internet.
- San Francisco Mime Troupe** **\$11,250**
West Coast premiere of 13 DIAS/13 DAYS, an original musical play about the 1994 Zapatista uprising in Chiapas. The production will be at Center for the Arts in March 1996.
- Sixth Street Photography Workshop** **\$6,500**
Produce the fifth annual photography exhibit by homeless and low-income artists. The exhibit will be at the Meridian Gallery, opening January 1997.

Southern Exposure **\$11,250**
A collaborative project, Power in the House, with Casa de los Jovenes to be conducted at Mission High School during the 1996/97 school year focusing on the topics of identity, immigration and representation.

Theatre of Yugen **\$11,250**
Production of Gypsy Wine, an original multi-cultural theatre work inspired by Federico Garcia Lorca's Blood Wedding, premiering in November 1996.

Theatre Rhinoceros **\$11,250**
Production of Deporting the Divas by Guillermo Reyes which will open the 1996-97 season in September 1996.

Visual Aid **\$11,250**
The Voucher Program, which issues vouchers for art supplies to visual artists with AIDS and other life-threatening illnesses.

Wise Fool Puppet Intervention **\$6,938**
Create an outdoor site-specific spectacle for the 1996 San Francisco Street Theatre Festival in the Tenderloin. The piece, Voices of the Loin, will journey through the folk history of the Tenderloin District.

ZACCHO Dance Theatre **\$11,250**
Phases three and four of The Mattress Project, a project that draws from the ZACCHO studio's history as the Simon Mattress Factory, and focusing on the building's inherent relationship to sleep and dreaming.

Individual Artist Commissions

Brenda Aoki **\$7,000**
Theater. Support five workshop productions, phase 2, in the interdisciplinary storytelling performance, "Mermaids," an interpretation of seafaring from around the world. Intended venue, Cowell Theater.

Lily Cai **\$7,000**
Dance. Support the creation of a 20-minute multi-media dance piece to be presented by the Asian Heritage Council at the Sixth Annual San Francisco Asian/Pacific Performing Arts Series. Intended venue, either Center for the Arts or the Cowell Theater.

Remy Charlip **\$7,000**
Dance, Theater. Choreograph a full-length piece, "Old, Jewish and Queer," in collaboration with writer/director Naomi Newman. Intended venue, A Traveling Jewish Theater.

Arturo Fernandez **\$7,000**
Dance. Produce an evening of dance, "Living with AIDES," a series of original duets choreographed by the artist accompanied live by Richard and Nancy Rogers reflecting the experience the artist has as a person living with AIDS. Intended venue, Theater Artaud.

Ellen Gavin **\$7,000**
Theater. Support a presentation of, "Victorias," based on the life stories of two SF lesbians celebrating lesbian culture of the early eighties. Intended venue, Climate Theater.

MaryAnne Harrington **\$7,000**
Dance, Music, Theater, Literature. Produce, "Love and Danger," a dramatic play that addresses the lives of HIV positive women. Intended venue, 1996 National AIDS Theater Festival in the Civic Auditorium in SF and New Conservatory Theater.

- John Victor Henry** **\$7,000**
Interdiscipline. Return the production of, "Singing Myself A Lullaby," to San Francisco for a two-week run. Intended venue, New Performance Gallery and/or Footwork.
- Jon Jang** **\$5,600**
Music, Theater, Multimedia. Create a performance piece involving the artist and two other Asian American artists, David Mura, Kelvin Han Yee exploring what it means to be an Asian American man and artist. Intended venue, SF Digital Media Center.
- Rhodesa Jones** **\$7,000**
Theater. Support the artist's new solo effort, "Deep In The Night," examining the aging of a baby boomer through the eyes of a woman. Intended venue, the Center for African and African American Art and Culture.
- Krissy Keefer** **\$7,000**
Dance. Support a two-week run of, "Ballet of the Banshees ...Resurrection," an experimental work about breast cancer, politics, sex, morality and transcendence. Intended venue, Theater Artaud.
- Sara Shelton Mann** **\$7,000**
Dance, Theater. Create an interdisciplinary collaborative project, "Allies," a series of two or three duets with the artist and a primary collaborator. The artist plans to work with Guillermo Gomez Pena, and is awaiting confirmation from Brenda Wong Aoki. Intended venue, Theater Artaud.
- Robert Moses** **\$6,881**
Interdiscipline. Create a movement theater exploration of African American history, developed in part through workshops conducted at child and teen community centers. Intended venue, Theater Artaud.
- David G. Roche** **\$3,780**
Theater. Support a month-long run of the production of the artist's solo performance piece, "The Church of 80% Sincerity." Intended venue, Climate Theater.
- Gang Situ** **\$7,000**
Music. Project to support the creation and performance of, "San Francisco Suite," an eight movement symphonic work that will be premiered by the SF Symphony as part of its Music For Families series. Intended venue, Davies Symphony Hall.
- Pearl Adeline Ubungen** **\$7,000**
Dance. Create, "Take Me to the Tenderloin Now!," a year-long interdisciplinary, intergenerational performing arts project that will bring various elements together in an original work. Intended venue(s), Tenderloin Reflection and Education Center and Theater Artaud.
- Diane Wasnak** **\$7,000**
Dance, Theater, Circus. Create a one-woman performance piece, "Pino Stands Alone," featuring the artist's clown character Pino and a combination of music, drama, dance and video linked with Western circus skills and Chinese acrobatics. Intended venue, Bayfront Theater.
- Deke Weaver** **\$7,000**
Theater, Multimedia. Create a theater/video performance piece based on ancient human rituals, simple figures of speech and fights between lovers illustrated through literal physical images. Intended venue, co-produced with the Eureka Theater and performed in a warehouse space in SF.
- Chen Yi** **\$7,000**
Interdiscipline. Create an interdisciplinary celebration of Chinese-American culture in collaboration with Chanticleer, the Women's Philharmonic, the Dunhuang Ensemble and Lily Cai Dance Company. Intended venue, Center for the Arts.

Creative Space

Bayview Opera House, Inc. **\$18,000**

Capital Improvement: Upgrade the electrical system related to the sound/light booth and make heating and ventilation adjustments to accomodate donated movie projection equipment.

Climate Theatre **\$8,000**

Planning: A feasibility study to determine the viability of forming a consortium/cooperative of small theaters that would jointly operate a larger venue.

EXITheatre **\$20,000**

Capital Improvement: Construction of a 49-seat performance space, adjacent to the organization's current 91-seat theater.

The Jewish Museum San Francisco **\$15,000**

Planning: Engage a program planning/architect-selection consultant and a capital-campaign consultant to assist the organization with its new-site project.

Jon Sims Center for the Performing Arts **\$3,919**

Capital Improvement: Complete the purchase and installation of permanent sound systems for the center's studios and performance lab theater.

San Francisco Camerawork **\$20,000**

Capital Improvement: Implementation of the final phase of an overall architectural plan to renovate the organization's new space into a flexible gallery with movable walls to meet multiple needs.

San Francisco Craft and Folk Art Museum **\$1,000**

Planning: Architect's fee for designing an expansion of the museum's mezzanine gallery and elevator access to the mezzanine.

San Francisco Women's Center/The Women's Building **\$13,500**

Planning: Hire a campaign consultant for a capital campaign to support the seismic retrofitting and renovation of The Women's Building.

Tenderloin Neighborhood Development Corporation **\$18,000**

Capital Improvement: Renovation of an artist live/work space at 1601 Howard Street.

Theater Artaud, Inc. **\$12,000**

Planning: Facility-improvement plan development, including needs assessment, development strategies and resource identification, culminating in a written plan.

Theatre Rhinoceros **\$5,700**

Capital Improvement: Improvements to the organization's mainstage theater space, including permanently securing the lighting grid and replacing wooden doors with regulation fire doors.

BUDGET

1995-1996 GENERAL FUND

The General Fund provides for the infrastructure of the Art Commission. General Fund monies pay for some of the core staffing for Administration, Pops Concert Series, Community Arts and Education, Art Gallery, Civic Art Collection and Civic Design Review Programs as well as for operating supplies and expenses for these programs.

The General Fund also provides for some program monies for the Community Arts and Education Program and Art Gallery. The largest program fund in the General Fund is the Municipal Symphony Fund which is based on a special tax assessment. This is the fund used to support the annual Pops Concert Series.

Program Funds

Municipal Symphony Fund	\$711,720
Furthering Visual Arts	100
Sponsorship of Neighborhood Projects	100
Neighborhood Art Programs & Support	200
Municipal Art Gallery	200

Administrative Funds

Program and Support Staff	339,216
Mandatory Fringe	81,318
Other Services	8,982
Telephone	4,250
Materials and Supplies	4,750
Office Rental	69,818
Civil Service	714
Reproduction	4,085
Insurance	530

Total General Funds	\$1,221,123
----------------------------	--------------------

Capital Funds

Cultural Centers Capital Improvements	201,348
Cultural Center Maintenance	46,600
Monument Maintenance	16,900

Total Capital Funds	\$264,848
----------------------------	------------------

OTHER FUNDS

In addition to the General Fund, the Art Commission depends on other fund sources for its programs:

Market Street Maintenance Funds (see Market Street Program)	\$ 71,811
Youth Art Funds (see Community Arts and Education)	\$ 108,000
Grants for the Arts (see Community Arts and Education)	\$ 157,500
California Arts Council	\$ 27,000
Street Artist Revenues projected for FY 95-96	\$ 150,000
The Street Artist Program is funded solely through street artist license fees.	

Art Enrichment

Balance in work orders as of 6/11/96 \$1,287,550

The Art Enrichment Program is funded from the construction budgets of new and remodeled City buildings. Funds from these projects are allocated for the incorporation of art work in public places.

Cultural Equity Grants program FY 95-96 budget \$1,376,460

The Cultural Equity Grants program is funded from the City's Hotel Tax Fund.

Public Art Fund

The earned income in the Public Art Fund is allocated to Art Commission programs. The following allocations were approved for spending in fiscal year 95-96:

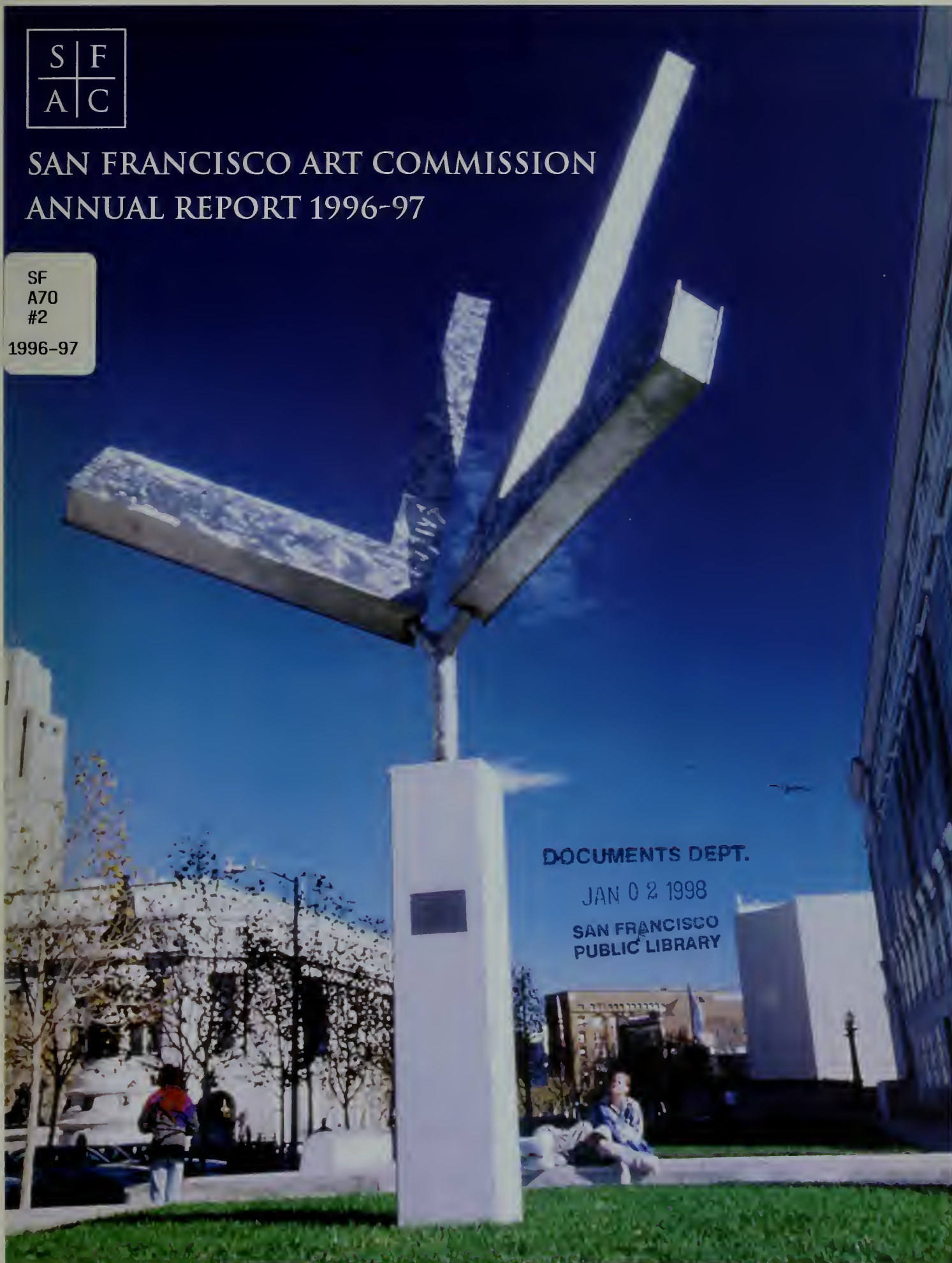
Art Gallery - Programming and Administration	\$81,000
Art Gallery - War Memorial Renovation	\$64,000
Civic Art Collection - Maintenance	\$20,000
Adopt-a-Monument	\$ 7,500
Community Arts & Education:	
Neighborhood Festivals	\$22,050
Facilities Administration	\$37,000
Grant to ArtHouse	\$13,000
Light, Heat, and Power for the Cultural Centers	\$26,000
Contractual Maintenance Costs for the Cultural Centers	\$24,000
1996 Music Day Sponsorship	\$ 5,000
Administrative Expenses	\$ 1,000

Total for FY 95-96 \$300,350



SAN FRANCISCO ART COMMISSION ANNUAL REPORT 1996-97

SF
A70
#2
1996-97



Cover: "Double L Excentric Gyratory" by George Rickey, a gift to the City from Carl Djerassi in May 1997. The piece is located in front of the New Main Library, Fulton and Larkin streets. Photo by Craig Mole

San Francisco Art Commission

25 Van Ness Avenue, Suite 240

San Francisco, CA 94102

Tel: 415-252-2590

Fax: 415-252-2595

e-mail: sfac@thecity.sfsu.edu

web site: <http://thecity.sfsu.edu/sfac>

THE SAN FRANCISCO ART COMMISSION

Willie L. Brown, Jr.
Mayor

Stanlee Gatti, President

Armando Rascon, Vice President

Rod Freebairn-Smith

Nery Gotico

Ralph Guggenheim

Willis Kirk

Andrew Lisac

William Meyer

Janice Mirikitani

Emery Rogers

Denise Roth

Dugald Stermer

William Villa

Dede Wilsey

Mission Statement

The San Francisco Art Commission is the City agency that champions the arts in San Francisco. Believing that a creative cultural environment is essential to the City's well being, our programs integrate the arts into all aspects of City life.

Dear Mayor Brown and Members of the Board of Supervisors:

The 1996-97 Annual Report reflects the wide range of activities and programs undertaken by the Art Commission to integrate the arts into all aspects of City life. Our goal is to make the arts accessible to people in every community and neighborhood of San Francisco.

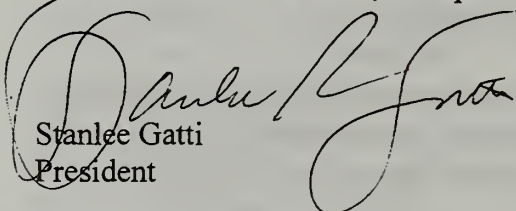
To that end, I am particularly pleased to report that, in addition to its regular ongoing programs, the Art Commission undertook presentation this year of Making Waves/San Francisco Music Day, an all-day summer solstice festival of free international music performed by local and visiting bands on street-corner stages along Market Street and the Embarcadero. I want to take this opportunity to acknowledge with gratitude the generous support we received for this event from the Gap Foundation, the San Francisco Foundation, Grants for the Arts, Doublet, JC Decaux, Outdoor Systems, Goethe-Institut, the Alliance Francaise, and the Istituto Italiano di Cultura.

It is also my privilege to thank Dr. Carl Djerassi, whose gift of the sculpture "Double L Excentric Gyrotory" the Art Commission had the pleasure of installing and dedicating earlier this year. This distinctive kinetic work by internationally renowned artist George Rickey now stands at the New Main Library's northwest corner, where it is accessible to all San Franciscans and visitors for their free viewing pleasure at any hour.

I thank former Commissioners Maria Martinez, Barbara Sklar and Anthony Turney for their service, and I welcome new Commissioners Dede Wilsey, Ralph Guggenheim, Dugald Stermer, William Villa, and Denise Roth. I am grateful for the enduring support of Commissioners Rod Freebairn-Smith, Nery Gotico, Willis Kirk, Andrew Lisac, William Meyer, Janice Mirikitani, Armando Rascon, and Emery Rogers, who have continued throughout the year to apply their vision, talent and energy to our mission. Finally, I commend the Art Commission staff, who have worked consistently and tirelessly with the city's artists, community groups, and public agencies to insure the production of highest quality art works and events for everyone's enjoyment.

The programs of the Art Commission include Community Arts and Education, the Summer in the City Symphony concerts, Civic Art Collection conservation, Civic Design Review, Public Art, the Art Commission Gallery, Street Artist licensing, and Cultural Equity Grants. The following report details their activities and accomplishments during the past year.

As Commission President, I am proud to present this FY 1996-97 report.


Stanlee Gatti
President

Dear Mayor Brown and Members of the Board of Supervisors:

The year 1996-97 was one of exciting new ventures for the Art Commission.

An NEA grant of \$150,000 allowed us to embark on the California Cultural Tourism Initiative, an innovative pilot project to boost tourism in San Francisco by promoting our city's many arts attractions through themed cultural itineraries. In an unprecedented merger between the arts world and the travel industry, 12 three-day to five-day itineraries for each city will be made available to potential visitors through travel agencies, direct mail and the internet. The California Cultural Tourism Initiative was launched by the Art Commission in conjunction with the corresponding local arts agencies in Los Angeles and San Diego. Joining us as partners in the Initiative are the Convention and Visitors Bureaus of each city, the State Division of Tourism, the California Arts Council, Hyatt Hotels, and other travel industry leaders. All of us are convinced this Initiative will generate increased patronage of our richly diverse cultural attractions plus more vacation dollars for restaurants, hotels, shops, and transportation, creating a significant economic impact on San Francisco's economy.

A second NEA grant of \$50,000 enables us to bolster the activity of our city's dynamic Asian American Pacific Islander arts community through the establishment of a planning and stabilization project. The goal is to establish an ongoing support structure that will allow the community's many small but wonderfully talented dance, theatre, visual art and other cultural groups to pool slim resources for needed technical assistance, staff support and fund development. We are excited about the potential impact of this project on Asian American Pacific Islander arts in San Francisco and on our city's growing alliance with its international neighbors throughout the Pacific.

Earlier this year, our Community Arts and Education Program sponsored "Creative Connections," a free three-day conference on the role of the arts in community development, starting with an overview at Center for the Arts. National community development leader and keynote speaker Bill Strickland's remarks inspired a large corps of local artists, business people, and community members to set forth in new directions.

This was also the first year of the revised public art ordinance that once again establishes San Francisco as a national leader in public arts policy. The Art Commission Gallery began programming exhibitions for the third and fourth floors of interim City Hall, giving city staff and members of the public new opportunity to view the Bay Area's wealth of high-quality emerging art. Finally, the Making Waves Festival, undertaken for the first time by the Art Commission, concluded our 1996-97 calendar of events, providing San Franciscans and visitors with a free day of traditional and innovative international music of all styles.

I would like to express my heartfelt appreciation to all of you for your assistance and energetic support throughout the year. I also thank the Art Commissioners, my staff, and the San Francisco community for their commitment to furthering all the arts for people throughout San Francisco.

A handwritten signature in dark ink, appearing to read "Richard Newirth", with a stylized flourish at the end.

Richard Newirth
Director of Cultural Affairs

SAN FRANCISCO ART COMMISSION

25 Van Ness Avenue, Suite 240

San Francisco, CA 94102

415. 252. 2590

Richard Newirth, Director of Cultural Affairs

Civic Design Review

Performing Arts

Nancy Gonchar, Assistant Director

Public Art: Art Enrichment

Jill Manton, Program Director

Judy Moran, Market Street Coordinator/Curator

Tonia Macneil, Curator

Susan Pontious, Curator

Esther Reyes, Program Assistant

Community Arts and Education

Liz Lerma, Program Director

Ann Wettrich, Arts Education Officer

Julie Cheung, Chinatown Community Arts Coordinator

Elizabeth Chur, Program Assistant

Janet Heller, WritersCorps Site Coordinator

Cultural Equity Grants

Lawrence Thoo, Program Director

Jennifer Ross, Program Assistant

Street Artist Program

Howard Lazar, Program Director

Antoinette Worthy, Program Assistant

Civic Art Collection

Debra Lehane, Collections Manager

Art Commission Gallery

Rupert Jenkins, Gallery Director

Cheryl Coon, Gallery Assistant

Administration

Raymond Wong, Senior Accountant

Juan Martinez, Accountant

Sally Wisnia, Commission Secretary

Michele Liapes, Public Information Officer

PROGRAMS OF THE ART COMMISSION

Art Commission Gallery. Exhibitions of Bay Area artists in both indoor and outdoor spaces.

Civic Art Collections. Maintenance and conservation of city-owned works of art.

Civic Design Review. Design review of all construction on public land.

Community Arts and Education. Support for community cultural organizations and facilities, youth programs for artistic development, and collaborations for arts education. Joint management of **Art House**, which assists artists in leasing, owning, and developing live/work and studio space.

Cultural Equity Grants. Support for San Francisco's multicultural landscape through a system of one-time grants to arts organizations and individual artists.

Performing Arts. Annual presentation of the Summer Symphony POPS concerts and Making Waves/San Francisco Music Day.

Public Art. Administration of 2% of the total construction budget of new City buildings and parks for art enrichment in the public environment, and administration of the Market Street Art in Transit Program of temporary projects in all media to make Market Street a destination for artistic activity.

Street Artists. Licensing of artists to sell handcrafted items in public places.

ART COMMISSION GALLERY

Since 1970, the Art Commission Gallery has been an important venue for emerging and mid-career artists. In the course of its history it has presented the works of more than 1,850 artists. The Gallery Program seeks to provide its audience with a positive artistic experience that communicates the vitality and centrality of art in our everyday lives. Collectively, its three main exhibition components—the gallery, “Exploration: City Site”; and the 155 Grove Street windows--offer a unique balance of traditional and non-traditional artistic production whose sites are visited by a broad audience of students, tourists, City Hall workers, concert and Main Library patrons, and passers-by. Estimated attendance for all three gallery sites is 35,000 per year; including 6,000 for the gallery alone.

The Gallery Program emphasizes contemporary, historical, and community-oriented projects by Bay Area artists and arts organizations. The gallery is located in the War Memorial Veterans Building at 401 Van Ness Avenue (also the temporary City Hall). Street-level window displays are showcased at 155 Grove Street, two blocks from the gallery, and open-air environmental installations are featured at 165 Grove Street in the “Exploration: City Site” lot. The gallery hosts occasional youth writing workshops facilitated by WritersCorps, and administers a Slide Registry representing the works of more than 450 artists. The Registry has been digitized and is now available internationally by means of the Gallery’s World Wide Web site. A program of art exhibitions presented along the third and fourth floor corridors of the Veterans Building (accessing the Mayor’s Office and Supervisors’ chambers) has been curated by the Gallery since October, 1996. Supporting this year’s efforts were grants from the Gerbode Foundation, the L E F Foundation, and the Zellerbach Family Fund for exhibition projects, and a one-time grant from Grants for the Arts for exhibitions in the Veterans Building corridors.

FY 96-97 Successes

- A total of 24 exhibitions and site-specific projects presented to the public
- Exhibited works by more than 350 individual artists
- City Hall exhibition program established
- Slide Registry digitized and posted on the World Wide Web
- Gallery web site built and maintained
- Exhibition program consolidated; outreach extended to include community and youth projects
- Grants totaling \$45,000 were received in support of four major exhibition projects and the City Hall exhibitions
- Substantial press coverage received
- SRO events at Main Library and SF Art Institute auditoriums
- Artist and curator’s honoraria funded through special grants
- Produced a travelling civil-rights exhibition that will travel to community sites (sponsored by the California Council for the Humanities).

FY 97-98 Objectives

- Consolidate exhibition programming
- Continue to build and diversify audience, program visibility
- Begin planning for seismic retrofit and renovation of 155 Grove Street building
- Recruit Advisory Board members and initiate regular advisory meetings

1996-97 Exhibitions

Gallery

Portrait of Viet Nam. Lou Dematteis

Double Vision.” T. Lien Shutt, Trang Minh Vu, Long Nguyen, Kai Hoang, Dong Phan, Thai Bui. Video by David Knupp, M. Trinh Nguyen, Trang Minh Vu

Curated by Rupert Jenkins and Nguyen Qui Duc

June 8 - July 13

Celebrity/Self. Laura Alvarez, Ernesto Gonzalez, Caitlin Mitchell-Dayton, Lutz Bacher, Craig Goodman, Randy Moore, Kelly Cadawaller, Jason Mecier, Isabel Samaras

Curated by Glen Helfand and Michelle Rollman

July 19 - August 17

Still Life. Susan Howard

Office Politics. Gayle Tanaka

The Indecision of El Rio Bravo. Domingo Nuno and Julio Morales

August 23 - September 21

Veiled Memories. Robilee Frederick, Claudia Bernardi, Sharon Siskin, Marjorie Agosin

October 2 - November 9

MediaRajas. Hannah Norman, Sasha Lee, Lauren Davies, Jeff Norman, John Wherle, Diane Duglosh, David Bacon

November 15 - December 21, 1996

Notre Pain de Chaque Jour” (“Our Daily Bread”). Jehanne-Marie Gavirini

Vital Signs. Ann Chamberlain

January 8 - February 15, 1997

Mary Ellen Pleasant: Mother of Civil Rights in California

Curated by Susheel Bibbs

February 26 - April 5

Dreams and Nightmares. San Francisco Arts Education Project -April 11 - May 10

3 M.P.H. Cynthia Lenssen, Annette Tosti, Robert Ortbal, Betsie Miller-Kusz
Curated by Carlos Laorca
May 21 - June 28

Exploration: City Site Installations

The Sky is Falling. Kathryn Weinstein and Josephine Iselin
June 8 - September 28

You Are Here. Sue Mark
October 12 - March 1

155 Grove Street Window Installations

No Time Like the Present. Rachel Murray
August 23 - September 28, 1996

Lost Caress - A Tale of Two Windows. Jeff Richards
October 12 - November 9

10,000 Fears, 10,000 Desires. Stephen Galloway
November 15 - January 5, 1997

Market Street Art in Transit Posters
January - March

Markers of the Invisible Contours. Therese Lehaie
June - July

Veterans Building - 3RD and 4TH Floor Corridors

Youth Summit/Youth Art. Featuring thirteen SF youth art programs representing over a hundred young artists
October 3 - December 2, 1996

Golden Gate Monuments. George Clapper

The Best of the Artists' Guild of San Francisco. Group show by more than 40 Bay Area artists

30 Years of Community Arts. Group show by more than 25 Bay Area artists. Hospitality House
January 16 - April 2, 1997

Community Center Project. Architectural plans for new community center
March 18 - April 6

Paintbrush Diplomacy. Group show by more than 80 children from the US and abroad. The International Children's Art Museum:

A Friend in Need. Sheila David

Hidden Workplaces: Details of the Veterans Building. Jeff Norman

Fillmore Jazz + archival images from the historical Jazz District. Jerry Stoll and Kathy Sloane:
Curated by Lewis Watts

April 10 - August 30

Art on the Front Lines of Healing. Group show of artworks from 12 arts-healing projects representing the work of more than 60 artists. S.F.Mental Health Board
May 9 - June 30

Special Events

Veiled Memories. Poetry reading and forum with Marjorie Agosin, Terry Ehret, Alan Kaufman, Janice Mirikitani, and Ramona Wilson
Koret Auditorium, San Francisco Main Library
Saturday, October 5, 1996

Oh Freedom! - The Story of Mary Ellen Pleasant. A musical Chautauqua with Susheel Bibbs accompanied by master drummer Pope Flynnne
Koret Auditorium, San Francisco Main Library
Wednesday, February 26, 1997

The Black City Hall - Mary Ellen Pleasant in San Francisco. Exhibition tour and discussion with exhibition curator Susheel Bibbs and Gallery Director Rupert Jenkins
Art Commission Gallery
Wednesday, March 12

Footprints in History - People and Places who've put San Francisco on the Map in Black History. With John Templeton and Josephine Cole
Art Commission Gallery
Wednesday, March 19

What Are All Those Blue Flags For? Video and artist talk by City Site artist Sue Mark
Art Commission Gallery
Thursday, June 5 and Wednesday, June 11

CIVIC ART COLLECTION

The art collection of the City and County of San Francisco consists of monuments and statuary in the parks, murals in public buildings, paintings, sculptures and other media. The collection, containing more than 2800 objects, includes works commissioned or purchased through the Public Art Program and gifts from artists and citizens. The city's newest public sculpture is "Double L Excentric Gyration," an 18-foot stainless steel kinetic masterpiece by the internationally acclaimed American artist George Rickey. "Double L," which was installed in front of the New Main Library on the corner of Fulton and Larkin streets in May, 1997, is the gift of scientist, novelist and philanthropist Carl Djerassi.

The Art Commission is responsible for cataloguing and maintaining the collection. This includes documentation, research, inspections and on-going development of archives of artists and objects in the collection. The treatments of artworks are performed by professional conservators. Grants and gifts support most of the conservation projects with some funding provided by other city departments, capital improvement funds and public art funds. Maintenance programs are being developed for specific collections at the San Francisco International Airport and Golden Gate Park, and for Market Street monuments.

FY 96-97 Successes

- Major Conservation treatments were done on Sun Yat Sen by Benniamino Bufano in St. Mary's Square.
- Monument maintenance was performed on the Pioneer Monument on Fulton Street, the Dewey Monument in Union Square, and a group of eight Bufano animal sculptures in Valencia Gardens.
- Conducted multicultural roundtable conference to resolve wording for text of plaque for Early Days grouping of Pioneer Monument.
- Re-installation of the ILWU memorial and plaques at Stewart and Mission Streets.
- Installation of a major sculptural gift of Double L by George Rickey at the San Francisco Main Library/ Civic Center.
- Coordination of major mural gift titled Many Voices to Latino Community Room, San Francisco Main Library/Civic Center.
- Graffiti Program: 42 City outdoor sculptures were routinely inspected by a conservation technician for the removal of graffiti.
- Maintenance of Beach Chalet murals and artwork. Worked with Friends of Recreation and Park and the Recreation and Park Department in preparing exhibits for the reopened Beach Chalet.
- Catalogued 24 new works of art.
- Continued efforts on Adopt a Monument Program, and coordinated photo exhibition of Golden Gate Park monuments in City Hall corridor.
- Continued to assist the War Memorial and Performing Arts Center with Opera House art storage and protection,

- Continued to provide art to city offices as available.
- Cleaned Larry Kirkland and Charles Ross overhead sculptures at San Francisco International Airport.
- Applied for NEA grant for the conservation of Jose Moya del Pino murals at the Center for African and African American Art and Culture.

CIVIC DESIGN REVIEW

Civic Design Review is one of the Art Commission's primary responsibilities, as set forth in the Charter of 1932 and reaffirmed in 1996.

Its Civic Design Review Committee reviews, makes aesthetic recommendations on, and approves the design of civic building projects. These include buildings, bridges, viaducts, elevated ways, approaches, gates, fences, lamps or other structures erected, or to be erected on, land belonging to the city and county. The Committee also conducts design review of arches, bridges, structures and approaches that will extend over or on any street, avenue, highway, park or public place belonging to the city and county. The Committee may also volunteer advice or suggestions to the owners of private property in relation to the beautification of their property.

Approximately 75 reviews are made each year by the Civic Design Committee in a three-phase review process that consists of schematic/conceptual design (phase I), design development (phase II), and final working drawings (phase III).

For simple and routine matters, two of the three phases may be reviewed at one time. Major projects often require several months, and occasionally several years, to complete the review process, especially if designs undergo changes during review.

FY 96-97 Successes

- Design review continued of extensive San Francisco International Airport multiple building expansion.
- Phase III reviews were completed on the following projects:
 - Richmond Community Center
 - S.F. International Airport/Main Executive Terminal/Hangars/Vehicle Maintenance
 - Muni Metro Extension/Platform Canopy and Communication System
 - S.F. International Airport/Elevated Circulation Roads/Airport Contract #5900.D
 - Jose Coronado Playground Community Building
 - SOMA Gardens Fence Project
 - S.F. International Airport/Airport Rail Transit Guideway/Contract 5700A
 - S.F. International Airport/North and South International Parking Garages/Contract 5600
 - S.F. International Airport/Concourse H/Airport Bart Station/Contract 5670
 - S.F. International Airport/Emergency Response Facilities/Contract 5828
 - Hall of Justice/Access Barrier Removal
 - Portsmouth Square Lower Level
 - Mission Branch Library Renovation
 - Decaux street furniture, including lampposts, trash cans, benches, kiosks and transit support poles
 - S.F. International Airport/Airport Rail Transit Maintenance Facility/Contract 5701
 - S.F. International Airport/Airport Rail Guideway/Contract 5700B
 - S.F. International Airport/Airport Rail Guideway, Contract 5905
 - 700 Pennsylvania Rehabilitation Project

Muni Metro Turnback
St. Mary's Urban Youth Farm
SFFD Fire Station 25 renovation
S.F. International Airport/North Cargo Facility/Apron Contract 5750B
911 OES Emergency Communications Center

COMMUNITY ARTS AND EDUCATION

The Community Arts and Education Program promotes the revitalization of culturally and/or economically underserved communities through the arts and arts education. CAE began in 1968 as the Neighborhood Arts Program to support the city's four cultural centers, and has expanded and evolved to address the changing needs of San Francisco's richly diverse communities.

The program provides technical assistance and support for the city-owned Community Cultural Centers which are: the Bayview Opera House Ruth Williams Memorial Theater, the Center for African and African American Art and Culture, the Mission Cultural Center for Latino Arts and the South of Market Cultural Center. CAE provides support for the programming and a full-time Art Commission staff coordinator for the Chinatown Community Arts Program (CCAP). The mission of CCAP is to foster the growth and development of community arts and culture in Chinatown and within the Asian American art community. Visual art exhibits, performing and literary arts events, festivals, and celebrations of Chinese and Asian American art and culture are presented for all San Franciscans. In addition, CAE supports ArtHouse, a program that provides information on and advocates for artists' live/work space in San Francisco.

CAE provides grants in the following areas: Programs In the Community, for arts programming support for non-profit, non-arts organizations serving cultural and/or geographic special constituents; Special Projects, for artistic programming support for the city-owned cultural centers; Festivals, for project support for neighborhood and community festivals and street fairs where art and culture are the main components.

Community Arts and Education has a commitment to support arts education programs for youth in school and community settings, as well as to facilitate citywide strategic planning processes and to develop new collaborative projects. CAE works with the Arts Education Funders' Collaborative to facilitate arts education initiatives in cooperation with the San Francisco Unified School District (SFUSD) and the Arts Providers Alliance of San Francisco. Current projects include: *Inside/Out*, an arts education resource directory; the Professional Development Project: teacher training, technical assistance and grants to assist SFUSD elementary schools in making the arts and the creative process an integral part of education.

CAE also administers WritersCorps, a program developed by the National Endowment for the Arts to represent the artist in the national service movement formalized with the creation of AmeriCorps. The San Francisco WritersCorps project trains and places writers as community service workers in the City's areas of need, where they work with local organizations, agencies and schools to conduct creative writing programs focusing primarily on young immigrants, runaway/homeless youth, and economically and educationally disadvantaged youth.

FY 96-97 Successes

- Served combined audience of 250,000 through CAE programs, facilities and events.
- Reached over 30,000 youths through grant support of community festivals.
- Reached over 450 community-based artists and arts organizations and developed collaborative relationships with two other City agencies through the production of *Creative Connections & Community Solutions: A Local Conference on Community Development and the Arts*.
- Supported free art classes, performances and exhibits by funding Programs In the Community, serving 6 city districts and 8 different communities.
- Directly served 800 youth through 6 cultural arts projects at 4 City-owned cultural centers.
- Provided technical assistance to the City-owned cultural centers relative to facility issues.
- Advanced collaborations and strategic planning in arts education through support and participation with the Arts Providers Alliance of San Francisco.
- Continued distribution of the second edition of the arts education resource guide, *Inside/Out*.
- Continued promotion of the on-line arts education database of *Inside/Out* with KQED.
- Continued implementation of the Professional Development project which serves all 76 SFUSD elementary schools including 30,000 children, 76 principals, 600 teachers and over 70 local arts providers, providing teacher training, technical assistance and grants to schools to integrate arts education into the curriculum.
- Organized and co-sponsored the California Arts Scholars Awards Ceremony honoring local high school students who were accepted for admission to the California State Summer School for the Arts.
- Served as a site for the third year of WritersCorps, a national program of AmeriCorps, that employed 16 local writers who worked at 22 community-based sites and served 950 youth through creative writing programs providing 17,200 hours of community service.
- Produced a city-wide anthology, *Curves On A Sidewalk Street*, highlighting the work of 226 young San Francisco authors, from the ages of 7 to 21.
- Produced *WritersCorp Ink*, a national service newsletter about WritersCorps activities.
- Produced 3 community youth readings featuring individuals from community-based sites which include: cultural centers, schools, community centers, playgrounds, shelters, juvenile detention centers, libraries and after-school programs.
- Trained and mentored 16 WritersCorps members in the development of teaching skills, arts administration, community organizing, conflict resolution, leadership skills, events planning and implementation, and book development and publishing.
- Facilitated the Martin Luther King, Jr. writing contest Free Write as part of the annual citywide celebration honoring the late civil rights leader, during which the four winners read their poems to an audience of 3,000.
- Facilitated and hosted 1997 National Scholastic Regional Writing Contest as part of the San Francisco Youth Festival.

- Initiated LatinArte, a pilot project to develop and implement a Latin American performing and visual arts education curriculum, to increase recruitment and enrollment of students from Latin American cultural backgrounds to the School of the Arts, and to bring the resources of the Mission Cultural Center for Latino Arts to 5 neighborhood public schools.
- Provided grant writing and fundraising technical assistance for 7 community and social service organizations with arts education programs.
- Supported community festivals focusing on arts and culture in 6 City districts.

Community Arts and Education FY 96-97 Fund Allocations

Public Art Fund

Project Grants to non-profit organizations for the support of cultural and/or artistic community based festivals:

Bayview Opera House Gospel Festival	\$3,250
Bernal Heights Festival	\$3,250
SOMAR Re-beat Festival	\$3,250
SOMAR Barrio Festival	\$3,250
Tenderloin Street Theater Festival	\$3,250
Sunset Community Festival	\$2000
Cultural Centers Facilities Management Workshop	\$1975
Arts Providers Alliance of San Francisco	\$800
Professional Development Project	\$10,000
LatinArte	\$5,000

Youth Arts Fund

Community Youth Development Grants to support programs and unique opportunities that aid in the development of young artists:

Youth Arts Festival	\$6,000
South of Market Cultural Center Youth Project	\$9,600
Bayview Opera House Carver Mural Project	\$4,550
Center for African & African American Art/Culture Projects:	
Robert Henry Johnson/Nutmeg	\$7,000
Cultural Odyssey/Emergency Report	\$7,000
Midnight Voices/AIDS Musical	\$4,200
Mission Cultural Center Summer Multicultural Art School	\$10,500
WritersCorps	\$36,450
LatinArte: Latin American Arts Education Initiative	\$5,000

Hotel Tax Fund (Grants for the Arts)

Operating Grants support arts activities of San Francisco nonprofit community organizations:

Chinatown Community Arts Program	\$56,500
Community Works	\$25,989
Sunset Parkside Education and Action Committee	\$8,500

Richmond District Neighborhood Center	\$11,000
Central City Hospitality House	\$20,289
Potrero Hill Neighborhood House	\$15,319
TODCO	\$18,250
CAE Fall Conference	\$7,500
Technical Assistance	\$1,653

California Arts Council & Public Art Fund: To provide joint operating support of ArtHouse with California Lawyers for the Arts:

ArtHouse Operating Expenses	\$25,000
-----------------------------	----------

ArtHouse

ArtHouse provides technical assistance and information services to artists, arts organizations, real estate developers, city agencies and others to facilitate the development and maintenance of affordable live/work and arts facilities in San Francisco. The continuing goal of ArtHouse is to enhance the cultural vitality of San Francisco by ensuring the existence and stability of facilities to sustain the city's diverse arts and cultural community. ArtHouse is a joint project of the Art Commission and California Lawyers for the Arts.

- Produced the *ArtHouse Base Conversion Conference*, a national conference on military base conversion focusing on arts uses, attended by 100 people.
- Assisted over 1,000 artists and arts organizations in locating space by maintaining a 24-hour voice mail listing of available live/work and studio spaces in the Bay Area.
- Provided information and/or referrals to over 800 artists, arts organizations, city agencies, architects, and developers regarding live/work and studio space issues such as: negotiating lease agreements, feasibility studies, understanding building and planning codes, financing for buying or improving space, design and architectural considerations, and health and safety issues.
- Nationally distributed a comprehensive, national guidebook on the processes of converting military bases to arts uses.
- Provided technical support and advocacy to Arts Habitat at Fort Ord in Monterey.
- Represented the facilities needs of artists at meetings with City departments and at community planning organizations such as the Hunters Point Shipyard Citizens Advisory Committee.
- Participated in the discussion, review and planning process related to San Francisco Live/Work Ordinance issues.

CULTURAL EQUITY GRANTS

The Cultural Equity Grants Program provides support for the enrichment of San Francisco's multicultural landscape. Four programs operate under the Cultural Equity Grants umbrella. Each has its own focus, but together they share the ambition of nurturing, through a system of one-time grants to organizations and individuals, the growth of an inclusive and vibrant arts scene that celebrates San Franciscans' vast ethnic diversity and variety of cultural traditions.

The financial underpinning of the Cultural Equity Grants is the Cultural Equity Endowment Fund, a 2.25 percent allocation of the Hotel Tax Fund that allowed the Art Commission to invest \$1.25 million in grants and set aside an additional \$150,000 towards the building of an asset base for an arts facilities loan program planned for introduction in 1999–2000.

In all, the Art Commission made 82 Cultural Equity Grants awards in this fiscal year, a modest increase from the 80 awarded last year. The total value of grants grew from \$1.09 million to \$1.25 million, a significant investment in the city's arts for the community.

Cultural Equity Initiatives

The CEI program is aimed specifically at organizations deeply rooted in, and whose major focus of activity stems from the experiences of, historically underserved peoples. These include people of African, American Indian, Asian, Latin American and Pacific Islander ancestries; gays and lesbians; those with disabilities; and women. Grants are invested in the development, growth and/or stabilization of such organizations so that they can thrive and be better able to have lasting impact and effect long-term changes on the San Francisco cultural landscape.

CEI grants are offered in two categories: Level I grants can be up to \$15,000 and are disbursed in one year. Level 2 grants are larger and disbursed over a three-year period in order to support more substantial development of organizations towards becoming sustainable institutions.

The Art Commission awarded 22 CEI grants this year, 19 in Level 1 totaling \$246,227 and 3 in Level 2 totaling \$315,000.

Organization Project Grants

Intended to stimulate the production and dissemination of high-quality works of art throughout the city, this program targets small and midsize arts groups, especially, but not exclusively, organizations that foster artistic expression by, for, or of, the historically underserved. Grants are made to support projects in all art forms.

A subcategory, called Special Project Grants, provides grants of under \$1,000 to very small, volunteer-based arts groups for specific, near-term needs

There were 34 OPG grants awarded this year totaling \$390,175 and one \$900 SPG grant.

Individual Artist Commissions

The Artist Commissions program is aimed at stimulating the production and dissemination by independent artists of high-quality works of art in San Francisco. Artists may submit proposals projects on which they are working individually or in collaboration with a number of other independent artists. The program considers projects in a limited number of art forms each year. In this round, proposals were accepted for projects in literary, media and visual arts, or for interdisciplinary projects involving these art forms.

The Art Commission awarded 17 IAC grants totaling \$144,221.

Creative Space

The Creative Space program fulfills the Art Commission's mandate to provide support for the development of facilities for small and midsize arts organizations, as well as live-work space for individual artists. Proposals for grants are accepted in two categories: facilities planning and capital improvements. The program is open to a full range of San Francisco's small and midsize nonprofit arts organizations; to larger arts organizations with a history of fostering artistic expression deeply rooted in, and expressive of, historically underserved communities; and to nonprofit housing development organizations which are developing cultural facilities, including live-work space for low- and moderate-income artists.

The Art Commission awarded 9 Creative Space grants this year totaling \$151,046.

Cultural Equity Grants Awarded FY 96-97

Cultural Equity Initiatives Level I

509 Cultural Center/ Luggage Store \$15,000

Support the salary of a full-time Director responsible for program development, creation of a long-range business plan, and training and supervision of a growing number of interns and volunteers located a four neighborhood sites.

848 Community Space \$15,000

Formalize the 1997-98 Artist-In-Residence program by supporting five local artists of various disciplines and cultural backgrounds; and underwrite equipment upgrades, space rental, and associated administrative, promotion, and documentation costs.

Accion Latina/Encuentro del Canto Popular \$12,000

Strengthen artistic and business management and expand Latin American music presentation of a series of cultural events including Encuentro del Canto Popular.

African-American Shakespeare Company	\$5,000
Increase audience development efforts by producing a free outdoor performance of a contemporary version of <i>As You Like It</i> in a highly visible venue (Yerba Buena Gardens).	
Asian American Theater Company	\$15,000
Match support received from the NEA toward an Asian Pacific Islander American audience development initiative in partnership with the Berkeley Repertory Theater focused on low-income, younger non-East Asian and non-Asian theater-goers.	
Aunt Lute Books	\$15,000
Support salary of a 24-hr/wk administrative position and the creation of a 2-color brochure and direct mail package to initiate an Aunt Lute Speakers' Bureau.	
BAMTA – Bay Area Multicultural Telecommunications Association	\$5,000
Support the 3rd Annual Multicultural Film/Video Festival showcasing local producers and cultural issue-oriented films by ethnic and special population makers.	
Brady Street Dance Center	\$15,000
Establish the Brady Street Women's Dance Series, an annual performance season of women-identified work, commencing in 1997-98 with a series of six programs.	
Japantown Art & Media Workshop	\$15,000
Create a new, full-color brochure to promote JAM's design services and intern programs with the goal of improving marketing and audience development efforts.	
Jon Sims Center for the Performing Arts	\$15,000
Increase organization's ability to market programs, facility, and services to constituency and emerging audiences by way of a 20th anniversary marketing/development plan titled The Closet is no Place for the Arts.	
Latin American Film Society	\$7,610
Present a 1997 Film Festival featuring the masterworks of Cuban cinema, including a gala presentation at the Palace of Fine Arts and subsequent screenings at the Opera Plaza Theater.	
Philippine Resource Center	\$15,000
Support the salary of a Festival Director, primarily responsible for creating expanded sources of earned income and consolidating existing resources, for the annual arts festival to generate funds intended for the 1998 Philippine Centennial Festival.	
The Purple Moon Dance Project	\$15,000
Hire a 30-hr/wk Program Director and initiate major organizational restructuring that will involve conducting an in-depth assessment and planning process with the support of an outside consultant.	

The San Francisco Gay Men's Chorus **\$15,000**
Support a new position, Coordinator of Community Volunteers, to attract more members of racial and ethnic groups to the activities of the organization.

San Francisco Mime Troupe **\$15,000**
Create comprehensive youth service program through the organization's Youth Theatre Project in collaboration with qualified youth support organizations.

Smart Mouth Theater **\$6,617**
Support a significant enhancement of artistic program, as well as increased marketing and promotions efforts.

Society for Art Publications of America **\$15,000**
Support the key instructional and administrative staff of the gallery internship program providing art education and job skill development for low-income youth.

Theatre Rhinoceros **\$15,000**
Support the production of *My Castles Rocking* as part of the 1997-98 twentieth anniversary season.

Women of Vision **\$15,000**
Support for the 4th season of video broadcasts, screenings, public forum and publication of the Women of Vision educational journal.

Cultural Equity Initiatives Level II

Chinese Cultural Productions **\$110,000**
Support the company's growth over the next three years by underwriting the establishment of the position of General Manager and the fees of consultants who will assist the company in planning and implementing strategies that generate revenues and secure additional contributed income.

Center for African & African American Art & Culture **\$100,000**
Support *Exiles, Immigrants and Refugees*, a series of nine cross-cultural programs showcasing outstanding African American, American Indian, Asian American, Latino and gay and lesbian artists from the Bay Area. Each program will be co-sponsored by CAAAAC and at least one other member organization of the Consortium of Community Cultural Centers.

ZACCHO Dance Theatre **\$105,000**
Produce *Invisible Wings*, a new multi-disciplinary artistic collaboration culminating in four world premiere performances celebrating the cultural history of enslaved and free African Americans. The work will serve as a centerpiece for implementing the organization's strategic plan for expanding its audience base, increasing its visibility locally and nationally, and attracting additional funding for its performance and education programs.

Organization Project Grants

Afro Solo Theatre Company

\$8,050

Produce the 4th Annual Afro Solo Festival, featuring 12 local emerging artists and a featured professional artist to give voice to the diverse experiences of being Black in the United States.

American Indian Contemporary Arts

\$10,500

Present *The Emergence*, a mixed media group exhibit which examines conceptions of creation found in tribal stories, myths, and ceremonies combining cultural traditions with modern perspectives.

Anne Bluethenthal & Dancers & Wicked Witch Productions (collaboration)

\$17,500

Present the Second Annual Lesbian & Gay Dance Festival to be produced by Anne Bluethenthal & Dancers and Wicked Witch Productions during the first three weeks of October 1997 at the Brady Street Dance Center.

Art of the Matter

\$10,500

Develop and produce *Passing*, a new evening-length dance/theater work to premier in spring 1998 by a multi-ethnic creative team exploring the universal theme of passing for something that one is not.

Artists' Television Access

\$10,500

Create the Cyberspace for Women project to provide low-income women with the tools to create digital artwork through workshops that teach Basic Macintosh skills, the Internet, and HTML coding taught by working digital media artists.

Asian American Dance Performances

\$10,500

Support the administrative and artistic personnel fees for the creation and production of *Rice: The Ultimate Expression of Life*, a dance theater work to be performed by Unbound Spirit dance company.

Asian Improv Arts and First Voice (collaboration)

\$21,000

Create, produce, promote and record *Big Bands Behind Barbed Wire*, an interdisciplinary project, and related education residencies that explore Japanese Americans' internment during World War II through the medium of jazz in conjunction with Bay Area annual Day of Remembrance.

The Bay Area Video Coalition

\$10,500

Implement two components of Artist Equipment Access Award program -- non-cash equipment usage valued at \$1,500 at BAVC facilities plus \$500 in additional training and/or stipends.

California Contemporary Dancers**\$9,100**

and present the world premiere of *Mala*, a new work juxtaposing classical Southern Indian and contemporary dance to celebrate the birth process, ancestral respect, and the guardianship role of women helping women.

Cine Accion**\$10,500**

Produce the 5th Annual Festival ¡Cine Latino!, to promote and encourage the production, distribution and understanding of contemporary Latino film and video.

Dancers' Group Studio Theater and d-net (dance network) (collaboration)**\$30,000**

Produce the San Francisco Butoh Festival 1997, featuring master artists and the companies of Kazuo Ohno, Akira Kasai, Akiko Motofuji and Yumiko Yoshioka in a comprehensive series of events including a symposium, five-day workshop, master classes, performances and film.

El Teatro de la Esperanza**\$10,500**

Expand the Youth Audiences Program in the Latino community to include teenage young adults, staging *Don't Leave Me, Baby* to begin a series of projects aimed at this age group.

Exit Theatre**\$10,500**

Produce the 1997 San Francisco Fringe Festival, an eleven-day marathon of theater, presenting 225 performances by 50 theater companies at five venues in the Tenderloin/Downtown area.

Film Arts Foundation**\$10,500**

Support STAND (Support, Training & Access for New Directors), an initiative to expand and diversify the community of film and video artists making new work and to reach new San Francisco audiences through exhibition of these works.

Joe Goode Performance Group**\$10,500**

Support dancers' salary expenses during the creation and performance of a major collaborative work, tentatively entitled *The Neighborhood Project*, which focuses on the many unlikely alliances and alternate family structures born out of the AIDS epidemic.

**Kearny Street Workshop and Pearl Ubungen Dancers and Musicians
(Collaboration)****\$29,700**

Present a 3-day event commemorating the 20th anniversary of the fall of the landmark I-Hotel entitled *I-Hotel/The Fall*, a new community-based site specific project conceived and directed by choreographer Pearl Ubungen.

Kulintang Arts**\$10,500**

Create, produce, and perform a new full-length dance/music/martial arts piece rooted in traditional Filipino forms commemorating the centennial in 1998 of the fall of the Spanish empire and celebrating the survival of the indigenous Filipino people.

- La Pocha Nostra** **\$10,500**
Install, produce, and promote *The Mexterminator*, an interactive performance/installation at Theater Artaud in March 1998 that will explore American attitudes towards immigration and people of Mexican ancestry in the '90s.
- Na Lei Hulu I Ka Wekiu** **\$9,520**
Expand the upcoming major presentation of Hawaiian Hula dance exploring such issues as Hawaiian history and culture, the impact of AIDS on the Hawaiian and Hula communities, and the resurgence of the Hawaiian language.
- New Langton Arts** **\$10,500**
Originate, produce and promote *Alchemy*, a multimedia exhibition by artists and brothers Lyle and Thomas Harris that explores the social and spiritual relationship between West African Yoruba culture and contemporary African American families.
- Performing Arts Workshop** **\$10,500**
Offer 15-week residency classes in Creative Movement and Theatre Improvisation to "special education" public school children through Creative Expression for the Learning Disabled (CELD), a branch of PAW's Artist in Schools program.
- Precita Eyes Muralists Association, Inc.** **\$10,500**
Create a new mural in the Castro district by Art from the Heart Heals, a group of artists affected by the HIV/AIDS virus, through a community mural workshop.
- Robert Henry Johnson Dance Company** **\$10,500**
Create and produce a Fifth Repertory Season that, in addition to the choreographic work of Robert Henry Johnson, will include ten performances, two guest choreographers and a series of residency and afterschool activities.
- San Francisco Arts Education Project** **\$10,500**
Support for *Give and Take: Artists and Youth in Dialogue*, a "One-to-See" exhibition of new works created by renowned artists inspired by the ideas of children participating in the artist-in-residence program.
- San Francisco Jewish Film Festival** **\$10,500**
Produce and promote *The Elusive Bridge: Re-evaluating Black/Jewish Relations*, a program comprised of three film screenings, a television program, and a series of public events designed to foster interaction between both communities.
- ShadowLight Productions** **\$10,500**
Produce six free performances of a traditional Balinese shadow play, *Wayang Bali*, followed by an educational program demonstrating the technology used to achieve its special effects.

Sixth Street Photography Workshop**\$15,000**

Produce the Sixth Annual Exhibit of Photography by homeless and low-income artists to be exhibited in the spring 1998 at San Francisco Art Commission Gallery.

Southern Exposure**\$15,000**

Create an innovative arts education program, *Mission Voices*, in collaboration with three major Mission-based youth service organizations, to explore relevant themes through visual arts.

Teatro ng Tanan**\$2,800**

Conceptualize and produce a radio play through a Teatro ng Tanan-sponsored six-week youth theater internship for 15 Filipino American low-income high school students.

The SF Lesbian/Gay/Transgendered Center for Arts & Culture (QCC)**\$1,155**

Underwrite publicity and marketing expenses for Dr. Magnus Hirschfeld's Museum of Sexology, an interactive performance installation that will coincide with the Lesbian/Gay Day Parade and Celebration.

Thick Description**\$10,500**

Develop and produce the world premiere of Karen Amano's *Under Western Eyes*, an Asian American adaptation for theater of Joseph Conrad's novel of the same name.

Traveling Jewish Theatre**\$10,500**

Support artists fees and production expenses for remounting the highly successful *The Dybbuk* in the company's new theater space in early 1998.

Words Given Wings Literary Arts Project dba Mercury House**\$5,250**

Produce a reading series of four events for literary artists to explore the melding of Eastern and Western perspectives in the new world of the emerging Pacific Rim.

Working Women Festival**\$5,600**

Develop *The Middle Passage Project*, a collaborative multidisciplinary performance piece recounting the undocumented history of an African American family brought to the Americas "by strangers" commencing with a staged reading in 1997.

Individual Artist Commissions

Jefferson Adams

\$8,000

Interdisciplinary. Offer a series of after-school poetry and painting workshops. Through emphasis on select African-American artists, artists will create work that explores identity, community, culture, and history. Participants will gain a heightened sense of self through both the creation of individual work and through lasting expression of their collective vision in the form of a mural.

Ruth Asawa

\$10,000

Visual Arts. Create a permanent, twin, suspended public sculpture, to be sited in a highly visible location on the SFSU campus. The creation of the sculpture will involve several collaborating partners: the SF Unified School District and public high school students, SFSU and University students, and a SF community-based metal work job training organization will involve instructor and trainees in the sculpture's design and fabrication. The sculpture will be a culmination of the artist's 30 years of collaborative, community-based artmaking.

Sara Bates

\$9,240

Visual Arts. Create an "honoring circle." Along with the installation, presentation of public lectures by the artist and a panel discussion featuring other Native American artists who utilize traditional forms in their contemporary expressions. The panel will also discuss working in urban settings vs. working in the tribal community. A brochure will be created to document and announce the project.

Jenny Morales Chan

\$8,000

Visual Arts. Design a series of poster-size illustrations that focus on the topic of domestic violence within the Asian American communities in SF. The posters will be used for the upcoming domestic violence education and prevention campaigns hosted by both the Chinese Community Health Education Council and the Asian Women's Shelter.

Arthur Scott Evans

\$6,941

Interdisciplinary. Create, publish and distribute *Critique of Patriarchal Reason*, creative nonfiction illustrated with original line drawings by artist Frank Pietronigro. A popularly oriented, gay-positive reflection on meaning and philosophy, the book will challenge the dominant Western view that the scientific mentality epitomizes human rationality. It validates the life-interpretations of gay people, women, artists, spiritual visionaries, and members of ancient tribal societies.

Sheila Ghidini

\$6,050

Visual Arts. Involve a wide range of participants, particularly children and families, in hands-on art making. Clay tiles, incorporating image and text about time and place, will be the product of several workshops. These tiles will be used to cover a sculptural sundial and an entry to a community garden.

Brian Michel Gibbs**\$10,000**

Literary Arts. Create and distribute *The Sun was like a Body*, a story of two Nebraska teenagers who make a baby, told in the voices of both the male and female characters as they relate to their families, school, the world, and one another. The story will highlight two teenagers' views on sexuality, love, and responsibility in a small town.

Brian John Goggin**\$7,743**

Visual Arts. Create *Harmonic Convergence*, a sculptural, seaworthy, interactive, playable acoustic instrument 40 ft. in length, constructed in the style of a traditional medieval lute. A wooden fishing boat, 20 ft. in length, will serve as the rounded base, a decking as a soundboard. The rosette, the bridge, the neck and the head stock will be crafted in wood, large-scale, in proportion with the boat. The aim of the project is to artistically merge seemingly dissimilar elements and create a sculpture which not only challenges the viewer, but also invites the public to interact with the piece and explore poetic meanings which lie between the different conceptions of music and water, craft and fine art.

Lisa Gray-Garcia**\$10,000**

Literary Arts. Create *POOR* magazine Vol. II, "Hellth Care", a literary, visual arts, glossy format magazine dealing with issues of poverty and disenfranchisement in our society, as well as creating and informing people on alternative solutions to these positions. Through this process *POOR* also provides an artistic voice for adults and children in an otherwise inaccessible media.

Margaret L. Kilgallen**\$5,007**

Visual Arts. Facilitate and teach a series of sign-making workshops with a small group of diverse Tenderloin residents culminating in a series of signs installed in the park to upgrade and beautify the Father Boedekker Park.

Genevieve Lim**\$8,000**

Literary Arts. Complete a full-length manuscript fiction novel about the cross-cultural, inter-generational, class and gender contradictions of growing up in Chinatown. Through the eyes of a first-generation Chinese American woman, the novel will examine the impact of Americanization for Asian-American families and the costs of assimilation for these individuals and for the culture as a whole.

Yolanda M. Lopez**\$9,840**

Visual Arts. Create a series of 4 prints which recognize and valorize the labor of women who work in fields which have not been recognized and dignified by mainstream media or contemporary culture. Each print will focus on one conception of a working woman, recognizing each of the ideas of labor as equally valid, and equally important modes of participating in society.

Susan Elizabeth Morosoli**\$10,000**

Media Arts. Produce *Loners on Wheels*, a 60-minute, 16mm film that focuses on a group of rugged and hearty women who are part of a unique subculture of single elders who travel and live in recreational vehicles. Founded in 1975 by Edith Lane, a former wing walker, the club is comprised of 4,000 single, independent, and adventuresome members nationwide. The goal of the film is to document this successful community and show how its members defy stereotypes of aging and gender.

Jay Rosenblatt**\$10,000**

Media Arts. Produce *King of the Jews*, an experimental account of my relationship, as a Jewish boy growing up in Brooklyn, to Jesus Christ. The voice-over narration will be my own reflections of fears and curiosities about this man whom much of the world worships. This film will illustrate the confusion and apparent contradictions about Jesus/Christianity from a child's point of view, i.e., "If he was Jewish, why don't we believe in him?" The film will examine the schism between my family's belief and the beliefs of the dominant culture. It will question the meaning of spirituality and the meaning of faith.

Camille Roy**\$8,000**

Literary Arts. Write and publish, in book form, a manuscript of 75 to 150 pages which currently has the working title *Swarm (Stories from the Girls' Park)*. The book will consist of poetic prose pieces and will address contemporary adult lesbian lives set in SF. Black Star Press will publish the manuscript. This book will be introduced and promoted to its target audiences in SF through two live events (at LunaSea and New Langton Arts) as well as literary promotion. It will be distributed by Small Press Distribution.

Jennifer Maytorena Taylor**\$9,400**

Media Arts. Direct a duet of short 16mm films entitled *Rejoice:27* and *Scary Sacred Cow Poker*. Each is a movement and music study focusing on women. *Rejoice* follows a group of elderly women shopping for underwear on department store sale tables and is set to a mesmerizing and bizarre jungle-Muzak tune by 1960's shlockmaster Martin Demy. *Scary* uses the classic Latin dance, danzon, as the motivator for a romance between 2 middle-aged women and harmony among the masses.

Jack Walsh**\$8,000**

Media Arts. Produce *The Lost Generation*, a 30-minute experimental film using autobiography to explore the 1970s. The film situates the filmmaker's personal life in relationship to the larger social and historical moment. The film's focus is the mythic utopian, post-Stonewall, pre-AIDS period when Castro clones, disco, and hedonism dominated the nascent gay community.

Creative Space

Bay Area Video Coalition

\$15,000

Plan and design three technical workshop rooms to serve specialized needs of training programs which provide equity access to media equipment and training, as a part of the overall retooling and relocation of programs to 2727 Mariposa Street.

Brava! for Women in the Arts

\$19,000

Build an elevator as an essential part of the new Brava Theater Center's total renovation, to fulfill the organization's goal of making all aspects of the building accessible for audiences, technicians, students, artists and workers involved in the organization's programs.

Chinese Culture Foundation of San Francisco

\$16,343

Replace the Center's two sets of deteriorating double glass front doors and deteriorating gallery and gallery shop carpets as part of the gradual improvement of the facility in accordance with the organizational plan.

Film Arts Foundation

\$18,003

Reconfigure, improve, and expand space for Production & Post-production facility to fill gaps in existing services for independent filmmakers through expansion of rental offerings and acquisition of new technologies.

Footloose Dance Company, Inc.

\$9,500

Install central heating, ventilation and air conditioning system (HVAC), remodel rear bathroom for handicapped accessibility, and construct second set of emergency exits at rear of building.

Fort Mason Foundation - The Cowell Theater

\$19,000

Repair, replace, and upgrade a substantial amount of the permanent electrical equipment beginning with the lighting system which has the most effect on professional arts producers, multi-use clients, and audiences with high production value expectations.

Ruby's Clay Studio and Gallery

\$20,000

Plan and upgrade electrical service needs enabling the safe and efficient operation of two kilns, as well as other electrical equipment that will provide sufficient sources of lighting and electricity to all workspaces.

San Francisco Women's Center/ The Women's Building

19,000

Support costs of retrofitting project to the landmark Women's Building, now designated Level I seismic risk, and upgrade 350-seat auditorium to be used as an additional arts performance and rental space for low- and moderate-income artists and organizations.

The Z Space Studio

\$15,200

Install flooring, soundproofing, and lighting grid as part of the completion of extensive renovation to new facilities, enabling the organization to expand both development services and public presentations.

PERFORMING ARTS

Since 1932, the City and County of San Francisco and the San Francisco Art Commission have sponsored an annual concert series performed by the San Francisco Symphony during the summer months. The goal of this POPS series is to make high quality music accessible to as many in the community as possible by offering a wide variety of affordable musical performances appealing to diverse audiences. Proceeds from the Pops Concert support the Art Commission's programs and the San Francisco Symphony.

This year the Art Commission also produced, for the first time, the citywide celebration Making Waves/San Francisco Music Day. Originally inspired by the 14-year success of France's summer solstice music celebration, Fête de la Musique, the Making Waves festival has been produced in San Francisco since 1992. San Francisco is the first and only U.S. city to participate in this global event, drawing hundreds of musicians and tens of thousands of Bay Area residents out into the streets on June 21, the longest day of the year. Making Waves reflects the vibrant and diverse cultural heritage of the Bay Area, and captures the spirit of our unique city with a range of musical styles, both traditional and contemporary, by amateur and professional musicians. This initial Art Commission presentation of Making Waves was enabled by generous support from the Gap Foundation, the San Francisco Foundation, and Grants for the Arts. Also sponsoring this free celebration were Doublet, JC Decaux, Outdoor Systems, Goethe-Institut, the Alliance Francaise, the Istituto Italiano di Cultura, the Consulate General of France, and the Consulate General of Germany.

FY 96-97 Successes

- The 1996 Pops Concert season ran from July 12 through August 2 in Davies Symphony Hall. The series, performed by the San Francisco Symphony, one of the finest orchestras in the country, also featured a sparkling roster of guest artists and special theme nights.
- The 1996 Pops season coincided with Michael Tilson Thomas's first year as Symphony Music Director. Kicking off the series was the Art Commission's annual free concert in bucolic Stern Grove, where the enthusiastic audience heard Maestro Tilson Thomas conduct the Symphony orchestra in works of Prokofiev, Bernstein and Tchaikovsky.
- Opening night in Davies Hall featured "Hooray for Hollywood," a dazzling evening of some of the greatest music from American film, conducted by principal Pops conductor Emil de Cou. Guest star was noted stage, nightclub and concert performer Joel Grey.

- The series also brought Bay Area music lovers a lineup of such acclaimed guest artists as Victor Borge, Randy Newman, the Magic Circle Mime Company, Patty LuPone, and Rosemary Clooney. Other highlights were two family concerts of musical magic by Penn & Teller, an evening of Beethoven, and a special viewing of the 1920s silent film "The Hunchback of Notre Dame" to a ringing score performed by the Symphony and guest organist John Fenstermaker. The series included the popular yearly Rodgers & Hammerstein sing-along, and it climaxed with the annual Tchaikovsky extravaganza, complete with a resounding 1812 Overture and fireworks.
- In a new neighborhood outreach program, special free Pops concerts were given by San Francisco Symphony musicians at the Chinese Culture Center and the Mission Cultural Center for Latino Arts.
- Members of the San Francisco Opera Company opened Making Waves on June 21, 1997 on the main stage at Justin Herman Plaza, where waterfront audiences also heard a welcome from Mayor Brown, a rousing repertoire by the Italian import Jazz Art Toscanini, swing by a local favorite Lee Press-On and the Nails, and music by an array of other international, traditional and contemporary musical groups. People along the entire Market Street corridor celebrated the first day of summer to sounds and songs of every musical style. Over 300 music groups participated, performing for free at sites stretching from the Castro to the Waterfront. We estimate that at least 25,000 people of all ages attended the event, gravitating from stage to stage to hear their favorite musicians and discover new ones.

PUBLIC ART

Art Enrichment

The goal of San Francisco's Art Enrichment Program is to promote a diverse and stimulating cultural environment to enrich the lives of the city's residents, visitors and employees.

One of the first in the country, it was established by City ordinance in 1969 and revised in 1996. The new ordinance establishes the basis for the calculation of the public art allocation to be equal to 2% of construction costs, and it expands the categories of projects to which the ordinance will be applied to include new parks, transportation improvement projects, and above ground structures as well as new and renovated buildings. It also clearly defines exemptions, and allows the Art Commission the flexibility to set aside a small portion of art enrichment funds for maintenance and to pool funds from various projects for use at one site. Its adoption once again established San Francisco as a national leader in public art policy.

The Program encourages the creative interaction of artists, designers, city staff and officials and community members during the design of city projects, in order to produce art work that is specific and meaningful to the site and to the community. The development of an art work coincides with the design process and construction of the civic project. A project's life span from the design phase through completion of construction is approximately 3 to 7 years.

The Art Enrichment Program provides curatorial expertise and project management for the implementation of the City ordinance.

The Program responsibilities include:

- Development of project guidelines and budget for each new site in cooperation with the City agency involved, project architect and community advisors.
- Curatorial research and coordination of artist selection including minority candidate recruitment.
- Facilitation of ongoing community involvement in project development.
- Specification writing and review when an art component is integrated into the construction of the larger City construction project.
- Administration of artist contracts during design, fabrication and installation.
- Facilitation of creative design interactions between artists, representatives of City agencies, project architects and the community at large.
- Supervision and inspection of art project installation.

Market Street Art in Transit

The Market Street Art in Transit Program (MSAITP) was inaugurated in 1991 and features temporary projects in all media that take place along the three-mile transit corridor from the Embarcadero to Castro Street. Outdoor Systems advertising kiosks along Market Street from the Embarcadero to Van Ness provide a venue for an ongoing series of poster projects. The program, which seeks site-specific responses to Market Street's distinctive character and context, encourages artists to explore the relationship of art to street life. The MSAITP was funded by a one-time allocation from the Public Utilities Commission in conjunction with the recent reconstruction of Market Street. A primary MSAITP goal is to make Market Street a destination as well as a thoroughfare, where people are encouraged to use the transit system and patronize local businesses.

FY 96-97 Successes

- Managed a total of 70 public art projects, both permanent and temporary through the Market Street Art in Transit Program, involving 18 city departments and 80 artists.
- Completed and implemented 7 permanent public art projects and 10 temporary projects.
- Initiated poster kiosk lottery for non-profit arts organizations in San Francisco, resulting in the gift of free display space on 12 JCDecaux kiosks for two arts organizations.
- Completed ADA retrofit of Functional and Fantasy Stair by Alice Aycock at New Main Library.
- Maintained high levels of participation by women and minorities on selection panels and in project implementation.
- Coordinated and implemented the Watershed Exhibit and Program at the new Main Library in conjunction with the SF Water Department and the International Rivers Network.
- Initiated fund-raising effort to organize and commence study with artists, members of disabled community and arts professionals to identify how ADA issues can be creatively addressed in the creation and public display of artworks.

Public Art Projects 1996-1997

The King Street segment of the Historic and Interpretive Signage Project by Michael Manwaring with historian Nancy Leigh Olmsted tells the story of our waterfront in text and images, utilizing bronze plaques imbedded in the sidewalk, porcelain enamel pylons and concrete and porcelain enamel view podiums. The King Street segment of the project focuses on the Native American population that once resided in this region of the city. It also features illustrations of 75 different kinds of wildlife that used to flourish in that vicinity.

Endangered Garden by Patricia Johanson at the Sunnydale Pump Station is an environmental work of art that includes the restoration of habitats for endangered fauna that are indigenous to the site. The overall project form is based on the San Francisco Garter snake. Specific portions of the project have been designed to provide habitat for butterflies and the small mud-dwelling ribbon worm.

Illuminated Windows by Ann Chamberlain, a permanent historical record of more than a century of city life, is located at the SF General Hospital Parking Garage. On four massive walls, transparent cruciform glass block windows glow in the reduced light, a reminder of the hospital's humanitarian mission. On close inspection, a viewer sees that the windows are imprinted with photographs, both contemporary and historic. Each floor has a theme: the human body, the hospital, the Mission and Potrero neighborhoods, and the city's transportation system.

The public lobby of the Bayview Police Station contains an environment created by Cheryl Riley, who took her inspiration from traditional African motifs. The intricate inlay floor is based on Akamba design patterns, a 12-foot-high circular concrete bench is inspired by Kirdi grain silos, and copper wall sconces are patterned after Masai warrior shields. In addition, Cheryl raised over \$25,000 on her own and worked with neighborhood children to design and create four **Ndebele Wall Panels** which she donated to the station community room.

Fire Station #39 features a blown-glass rondell by Mark McDonnell installed in April, 1997.

Anders Barth has recently completed *Phoenix*, a terra cotta sculptural relief for **Fire Station #34**. The artwork depicts the Phoenix, the mythical bird that is consumed by fire only to be reborn from the flames. The Phoenix is depicted on the City Seal.

Diagonal Relief by Elizabeth Saltos is a sculptural addition to the expanded Fire Station #44 in the Excelsior District. Five parallel forms are set at an angle over the equipment doors, creating a dynamic counterpoint to the station architecture. The painted, perforated aluminum surface of the sculpture appears to be translucent and in constant transformation as the light changes throughout the day.

The word **Fire** in 14 languages can be found at Fire Station # 24 in Noe Valley. Jaap Bongers designed and created a delicate composition of words, made of individually cast bronze letters, for the wall above the equipment doors.

Poster series in honor of 25th Anniversary of the Art Commission's Street Artist Program

Poster series by Caryl Henry

Poster series by Richard Armstrong

Poster series by Kico Govantes

Poster series by Sara Bates

Poster series by Tomas Nakada and Anne Veraldi

Temporary Installation on sidewalk surfaces by Chandra Cerrito

November/December **electronic music performances** by Chris Brown and Tenderloin Youth

February/March **symposium, street procession, and performance** by Miya Masaoka.

March/April: **workshops** by Mike Blockstein and Gretchen LeMaistre with residents of San Christina Hotel, resulting in a **Hallidie Plaza exhibition**.

STREET ARTISTS PROGRAM

The Art Commission, by mandate of the people of San Francisco, is the exclusive City agency authorized to examine the wares of street artists and to license the artists to sell their handcrafted items throughout the year in public places designated by the Board of Supervisors.

Wares are examined to verify that they are the artist's own creation and are sold only by the artist. No commercially manufactured merchandise or salespeople are allowed. The Program's costs of managing and enforcing the Street Artist Ordinance are funded entirely by the artists' license fees.

Since 1972, this Program has not only helped several thousand people start their own businesses and maintain their self-employment, but it has also become a model nationally and internationally. The street artists are a colorful attraction of San Francisco, welcoming tourists and contributing to the economic life of the City.

FY 96-97 Successes

- Screened and maintained the number of license holders at 420.
- Scheduled 480 new applicants for examination of wares. Of these, 169 were approved.
- Retained Police Department officers at Fisherman's Wharf during the summer and the Union Square area during the Christmas season. Major retail business areas were kept clear of unlicensed vendors during critical business hours, benefiting licensed street artists, store merchants, and the public. Enforcement at Christmas resulted in 39 incidents of citation.
- Continued on-street staff inspection of street artist wares and compliance with regulations.
- For the 15th consecutive year, successfully negotiated with merchant and building owner organizations and obtained approval from the Board of Supervisors for 59 temporary selling spaces.
- Prosecuted 7 cases of street artist violations before the Art Commission and 2 cases before the Board of Appeals.
- Provided more public visibility of street artists through informational brochures at the Convention and Visitors' Bureau and through "Street Artist" signs displayed by all artists.
- Initiated, through Board of Supervisors Ordinance, a \$20 application fee for street artists certificates.
- Initiated and obtained an agreement with the Film & Video Arts Commission whereby film companies will pay \$200 per day to street artists for adversely impacting their spaces while filming.

BUDGET

1996-1997 General Fund

The General Fund provides for the infrastructure of the Art Commission. General Fund monies pay for some of the core staffing for Administration, Performing Arts, Community Arts and Education, Art Gallery, Civic Art Collection and Civic Design Review Programs as well as for core operating supplies and expenses for these programs.

The General Fund also provides for some program monies for the Community Arts and Education Program and Art Gallery. The largest program fund in the General Fund is the Municipal Symphony Fund which is based on a special tax assessment. This is the fund used to support the annual Pops Concert Series.

Program Funds

Municipal Symphony Fund	\$799,105
Materials and Supplies	300

Administrative Funds

Program and Support Staff	\$352,111
Mandatory Fringe	85,161
Telephone	4,250
Materials and Supplies	4,750
Office Rental	78,800
Human Resources	714
Reproduction	4,085
Insurance	530
PUC/Light, Heat & Power	22,724

Subtotal Program and Administrative	\$1,352,530
--------------------------------------------	--------------------

Capital Funds

Cultural Centers Capital Improvements	619,100
Cultural Center Maintenance	75,000
Monument Maintenance	10,000
Monument Restoration	30,000

Subtotal Capital	\$724,110
-------------------------	------------------

Total General Fund	\$2,076,640
---------------------------	--------------------

Other Funds

In addition to the General Fund, the Art Commission depends on other fund sources for its programs:

Market Street Maintenance Funds (see Market Street Program) \$ 77,339

Youth Art Funds (see Community Arts and Education) \$ 103,646

Grants for the Arts (see Community Arts and Education) \$ 157,500

California Arts Council (see Community Arts and Education) \$ 27,000

Street Artist Revenues \$ 140,000

The Street Artist Program is funded solely through street artist license fees.

Art Enrichment

Balance in work orders as of 6-30-97 \$ 826,393

The Art Enrichment Program is funded from the construction budgets of new and remodeled City buildings. Funds from these projects are allocated for the incorporation of art work in public places.

Cultural Equity Grants program FY 96-97 budget \$1,515,375

The Cultural Equity Grants program is funded from the City's Hotel Tax Fund.

Public Art Fund

The earned income in the Public Art Fund is allocated to Art Commission programs.

The following allocations were approved for spending in fiscal year 96-97:

Art Gallery Programming and Administration 75,000

1996 Music Day Sponsorship 5,000

Public Information and Publications 75,000

Computer Equipment & Training 20,000

Community Arts & Education:

Neighborhood Festivals 21,025

Program Administration 38,760

Grant to ArtHouse 13,000

Contractual Maintenance Costs for the Cultural Centers 26,975

Professional Development Project 10,000

Programmatic Expenses 7,475

Subtotal Public Art Fund \$ 292,235

Total Other Funds \$3,139,488

SF
A70
#2
1997-98



SAN FRANCISCO ART COMMISSION 1997-98 ANNUAL REPORT

Cover: Local dance troupe Project Bandaloop rappels down the Main Library Facade in nighttime vertical aerial performance. A San Francisco Art Commission Market Street Art in Transit project, October, 1997.
Photo by Robert Ishi.

San Francisco Art Commission
25 Van Ness Avenue, Suite 240
San Francisco, CA 94102
Tel: 415-252-2590
Fax: 415-252-2595
e-mail: sfac@thecity.sfsu.edu
web site: <http://thecity.sfsu.edu/sfac>

The San Francisco Art Commission

Willie L. Brown, Jr.
Mayor

Stanlee Gatti, President

Willis Kirk, Vice President

Andrew Brother Elk

Rod Freebairn-Smith

Nery Gotico

Ralph Guggenheim

William Meyer

Janice Mirikitani

Emery Rogers

Denise Roth

Dugald Stermer

William Villa

Dede Wilsey

DOCUMENTS DEPT.

JAN 08 1999

SAN FRANCISCO
PUBLIC LIBRARY

Mission Statement

The San Francisco Art Commission is the City agency that champions the arts in San Francisco. We believe that a creative cultural environment is essential to the City's well being. Our programs integrate the arts into all aspects of City life.

Dear Mayor Brown and Members of the Board of Supervisors:

The 1997-98 Annual Report highlights the broad scope of activities and programs undertaken by the Art Commission to integrate the arts into all aspects of City life.

In particular this year, it was our privilege to present San Franciscans with a citywide outdoor exhibition of sculptures by the late Keith Haring. These brightly colored and joyful works—shown outside of New York for the first time—were on view for everyone to enjoy at public sites throughout San Francisco from May until September. I am most grateful to Grants for the Arts/San Francisco Hotel Tax Fund, the Haring Foundation and the San Francisco Fund for Public Sculpture for making this fabulous exhibition possible.

Our ongoing programs include the Art Commission Gallery, Civic Art Collection, Civic Design Review, Community Arts and Education, Cultural Equity Grants, Performing Arts, Public Art, and Street Artist licensing. The following report elaborates on their activities and accomplishments during the past year.

I would like to thank former Commissioner Armando Rascón for his dedicated service. I am grateful for the enduring support of Commissioners Willis Kirk, Andrew Brother Elk, Rod Freebairn-Smith, Ralph Guggenheim, Nery Gotico, William Meyer, Janice Mirikitani, Emery Rogers, Denise Roth, Dugald Stermer and William Villa, who have applied their vision, talent and energy to our mission.

I would also like to commend the Art Commission staff, who have worked consistently and tirelessly with the city's artists, community groups, and public agencies to ensure the production of highest quality art works and events for everyone's pleasure.

Finally, I would like to express my deepest appreciation to all of you for your continuing involvement in our mission to make art in all its marvelous variety accessible to people in every community and neighborhood of San Francisco.

As Commission President, I am proud to present the 1997-98 Annual Report.

Stanlee R. Gatti
President

Dear Mayor Brown and Members of the Board of Supervisors:

The Art Commission has experienced a year of growth and successful ventures.

In early 1998, we published *California: Culture's Edge*, an innovative collection of illustrated, themed itineraries highlighting our city's many and diverse arts attractions for visitors. The book is the culmination of the California Cultural Tourism Initiative, an innovative tri-city project launched by the Art Commission and the corresponding agencies in Los Angeles and San Diego to draw more visitors to California, specifically for the arts. We expect this project to provide lasting support for our city's arts activity and the economy generally. I am very grateful to the National Endowment for the Arts, Grants for the Arts/San Francisco Hotel Tax Fund, Hyatt Hotels, and American Express for making it possible.

This year, the Art Commission produced *Writing for Our Lives*, a five-year plan for the continuation and growth of WritersCorps. Now in its fourth year, this dynamic community program has reached more than 4000 San Francisco youth at risk, ages 6 to 21, and taught them the utility and power of the written word through workshops in poetry, playwriting, and other language art forms. Thanks to the support this year from the Mayor's Office of Children, Youth and Their Families, we were able to maintain classes throughout 1997-98 in schools, youth crisis centers, and juvenile facilities throughout San Francisco.

The Art Commission also made progress on the Asian American Pacific Islander Community Arts Development Initiative to build an ongoing support structure for the many diverse and vibrant cultural organizations rooted in our city's fastest-growing ethnic population.

We conducted extensive review of our grantmaking guidelines for our Cultural Equity Initiatives and Organization Project Grant programs. The process, which included public hearings and extensive input from the community, ensures that we continually adapt our own procedures and practices to most effectively serve our community artists and small to midsize arts organizations.

The Street Artists Program commemorated its 25th anniversary last fall with an outdoor arts and entertainment festival well attended by artists, city officials, members of the community and tourists. This past spring an unprecedented number of viewers visited the Gallery for the World Press Photo show. It was the first time that the prestigious annual international exhibition, now in its 41st year, had been shown in the Bay Area.

I want to thank all of you for your assistance with these and our other activities throughout the year. I also thank the Art Commissioners, my staff, our city's artists and the people of the community for their commitment to furthering the arts in San Francisco.

Richard Newirth
Director of Cultural Affairs

Programs of the Art Commission

Art Commission Gallery. Exhibitions of Bay Area artists in both indoor and outdoor spaces.

Civic Art Collection. Maintenance and conservation of city-owned works of art.

Civic Design Review. Design review of all construction on public land.

Community Arts and Education. Support for community cultural organizations and facilities, arts programs for youth, and collaborations for arts education.

Cultural Equity Grants. Support for San Francisco's multicultural landscape through a system of one-time grants to arts organizations and individual artists. Joint management of Arthouse, which assists artists in leasing, owning, and developing live/work and studio space.

Performing Arts. Annual presentation of the Summer in the City symphony concerts.

Public Art. Administration of 2% of the total construction budget of new City buildings and parks for art enrichment in the public environment, and administration of the Market Street Art in Transit Program of temporary projects in all media to make Market Street a destination for artistic activity.

Street Artists. Licensing of artists to sell handcrafted items in public places.

San Francisco Art Commission
25 Van Ness Avenue, Suite 240
San Francisco, CA 94102
415. 252. 2590

Richard Newirth, Director of Cultural Affairs

**Civic Design Review
Performing Arts**

Nancy Gonchar, Deputy Director

Public Art: Art Enrichment

Jill Manton, Program Director

Judy Moran, Market Street Coordinator/Curator

Tonia Macneil, Curator

Susan Pontious, Curator

Esther Reyes, Program Assistant

Community Arts and Education

Liz Lerma, Program Director

Ann Wettrich, Arts Education Officer

Julie Cheung, Chinatown Community Arts Coordinator

Janet Heller, WritersCorps Project Manager

Sarah Lenoue, WritersCorps Project Assistant

Derek Sikkelee, Special Assistant for Cultural Facilities Management

Cultural Equity Grants

Lawrence Thoo, Program Director

Jennifer Ross, Program Assistant

Street Artist Program

Howard Lazar, Program Director

Antoinette Worthy, Program Assistant

Civic Art Collection

Debra Lehane, Program Director

Art Commission Gallery

Rupert Jenkins, Gallery Director

Cheryl Coon, Gallery Assistant

Administration

Raymond Wong, Senior Accountant

Juan Martinez, Accountant

Sally Wisnia, Commission Secretary

Michele Liapes, Public Information Officer

Art Commission Gallery

The Art Commission Gallery emphasizes contemporary, historical, and community-oriented projects by Bay Area artists and arts organizations. The Program goal is to provide its audience with a positive artistic experience that communicates the vitality and centrality of art in our everyday lives.

The gallery is located in the War Memorial Veterans Building at 401 Van Ness Avenue (also the temporary City Hall). Street-level window displays are showcased at 155 Grove Street, two blocks from the gallery, and open-air environmental installations are featured at 165 Grove Street in the "Exploration: City Site" lot. A program of exhibitions throughout the third and fourth floor Veterans Building corridors (adjacent to the Mayor's Office and Supervisors' chambers) has been curated by the Gallery since October, 1996. These sites are visited by a broad audience of students, tourists, City Hall workers, concert and Main Library patrons, and passers-by. Estimated attendance for all three gallery sites is 38,000 per year, and 9,000 for the main gallery alone.

The Art Commission gratefully acknowledges the generous support of the Gerbode Foundation, the LEF Foundation, and the Zellerbach Family Fund for exhibition projects, and Grants for the Arts for City Hall exhibitions.

The Gallery also administers a Slide Registry representing the works of more than 450 artists. The Registry has been digitized and is also accessible via the Art Commission World Wide Web site.

FY 97-98 Achievements

This past year, the Gallery exhibited works by more than 450 artists in a total of 37 exhibitions and site-specific projects. Three of them—"Mary Ellen Pleasant," "Veiled Memories," and "When Borders Migrate"—were sponsored as traveling exhibitions for the benefit of viewers outside of San Francisco. The Gallery also hosted World Press Photo 1998. Crowds of visitors took advantage of the chance to see the award-winning press photographs documenting some of the most memorable events of our time. It was the first time that the prestigious international exhibition had been shown in the Bay Area.

Other programming included regular opening receptions as well as lectures, forums and other special events at the New Main Library and other sites. Gallery exhibitions and events generated substantial press coverage, including an article in the New York Times. The Slide Registry web site was established, making the works of registry members much more accessible to curators and potential clients.

Exhibitions

Gallery

July 16 - August 30, 1997

SwitchStance

Artists: Surf: Kevin Ancell, Leo Bersamina, Mark Bryce, Jeffrey Thomas Doonan in association with calamara productions, Ken Fandell, Jessica Dunne, Margaret Kilgallen, and Elizabeth Pepin. Surfboards and archives from Kevin Ancell, Pat Judah, Xavier Lanier, O'Neill USA, SF Surf Shop, and Wise Surfboards. Skate: David Franklin, Tommy Guerrero, Chris Johanson, Tobin Yelland, and Sunde White. Skateboards and archives from Christian Cooper, Bryce Kanights, and Real Skateboards. Video compilations by Georgina Corzine and Nacona Fierro. Including footage from "The Source," "Surfing for Life," Nacona Fierro and Jennifer Hardisson, Brad Johnson, JD Peterson, Stephen Spaulding, and Tobin Yelland. Sound design by Kadet Kuhne and Elise Baldwin.

September 12 - October 25, 1997

Fahrenheit 451, curated by Cheryl Coon

Artists: Andrea Brewster, Jim Campbell, Irene Chan, Kristen Cole, Prentiss Cole, Carolyn Cooley, Steven Eliot & Christina La Sala, Isabel Farnsworth, Cathy Feiss, Barbara Foster, Heidi Lynn Ganshaw, April Gertler, Judy Hiramoto, Diane Jacobs, Brian Janusiak, Lisa Kokin, Vincent Koloski, Seth Kroek, Michael Light, Andy McKee, John Muse, Emily Payne, pollock/silk, Coriander Reisbord, Nan Robarge, K. Ruby, Donna Schumacher, Sharon Siskin, Karen Sjolholm, Indigo Som, Gillian Spragens, P.K. Steffen, Brian Taylor, George Woodward

November 5 - December 20, 1997

Better, curated by Ken Fandell and Lorelei Stewart.

Artists: Amy Berk, Ella Delaney, Kota Ezawa, Karla Milosevich Ezawa, Harrell Fletcher and Jon Rubin, Jennifer Lovvorn, Thompson Owen, Marc Swanson, and Leslie Wilkes

January 16 - March 7, 1998.

When Borders Migrate: Reflections on the One Hundred and Fiftieth Anniversary of the Treaty of Guadalupe Hidalgo, curated by Rebecca Solnit

Artists: Sadow Birk, Nao Bustamante, Enrique Chagoya, Ann Chamberlain, Bob Dawson, Guillermo Gómez Peña, Manuel Lucero, Lewis deSoto

March 18 - April 18, 1998

Secret San Francisco by the Sixth Street Photography Workshop Artists: S. Renée Jones, Jerry Johnson, Sharon Cruz-Reidboard, Dale Felder, Mark Griggs, David Dubuc, Billy Mitchell, Joel Delia, Barry Cunningham. *Harlem of the West: The Fillmore Jazz Archives*. Various unknown artists plus Jerry Stoll, Alvarado

May 6 - 30, 1998

World Press Photo 1998: group show of photographs by 70 artists

World Press Photo Retrospective 1956-97: group show of photographs by 240 artists

June 10 - July 18, 1998

Blind Fields - drawings by Brad Brown

Times of War and Pestilence - drawings by Thomas Plagemann

Exploration: City Site Installations

August - November, 1997

Urban Woodland - sound and sculptural installation by Tony Bellaver

March 6 - July 5, 1998

CrimeZyland - site and web project by Steven Wilson

155 Grove Street Window Installations

August - November, 1997

Urban Woodland - Tony Bellaver

December 5, 1997 - January 18, 1998

Tosca Revisited - Pilar Olabarria

March 6 - April 18, 1998

Thea Vaughn

April 25 - May 23, 1998

Sheila Ghidini

June 5 - July 4, 1998

Sky Prayer Flags - Virginia Ray

Veterans Building - 3RD and 4TH Floor Corridors

April 10 - August 30, 1997

Paintbrush Diplomacy - works from the International Children's Art Museum

A Friend In Need - photographs by Sheila David

Hidden Workplaces - pastel drawings by Jeff Norman

Jazz and the Fillmore - photographs by Jerry Stoll and Kathy Sloane, plus archival images curated by Lewis Watts

September 12 - December 30, 1997

Death Defying Acts - group show by Positive Art

Viscous Expectations - photographs by Cara Judea Alhadeff

Manhole Cover Paintings by Leroy Parker

Hidden Workplaces: Details of the Veterans Building: pastel drawings by Jeff Norman

Confinement and Beyond - paintings by Kwang Yeol Kim

Painted Tales - paintings by Richard Taylor

January 16 - April 10, 1998

No Vacancy - photographs by Ira Nowinski

Form Follows Finance: A Survey of the South of Market, 1979-82 - photographs by Janet Delaney

A Portrait of Viet Nam - photographs by Lou Dematteis

Eye on Viet Nam - images from Ho Chi Minh City photographers, curated by Lou Dematteis

Paintings of Jazz Musicians by Carole Hand

Kindred Voices: Three generations of artists - works by Imohl Brown, Helen Bellaver, Tony Bellaver, and Mary Marsh

May 6 - 30, 1998

World Press Photo 1998: group show of photographs by 70 artists

World Press Photo Retrospective 1956-97: group show of photographs by 240 artists

June 12 - August 2, 1998

Jazz Paintings by Carole Hand

Mirror Mirror - photographs by Barbara Traub

Unfinished Mission - photographs by Rick Rocamora

A View of My Own - photographs by Ricardo L. Gil

Flying Colors - studio quilts by Robin Cowley

Reflections - photographs by Najib Joe Hakim

Masterworks of Chinese Contemporary Calligraphy by Juewan Chin

Special Events

Friday, July 18, 1997

SwitchStance reception event. With live music by the Aqua Velvets, Planet Seven, and Slower Than; plus Super 8 by Bernardo de la Rionda. Location: Art Commission Gallery

Saturday, July 26, 1997.

SwitchStance Cinema. Location: San Francisco Art Institute

Friday, January 16, 1998

Eye on Vietnam reception event. Hosted by Supervisors Michael Yaki and Mabel Teng. Location: Veterans Building

Thursday, January 20

Eye on Vietnam forum with Vietnamese photographers Lam Tan Tai, Doan Duc Minh, and Do Thi Ngoc. Location: SF Camerawork

Saturday, January 31

California Cabaret. Readings by *When Borders Migrate* artists Rebecca Solnit, Manuel Lucero, Robert Dawson, Gray Brechin, and Victor Martinez. Location: Modern Times Books.

Thursday, April 6

Shades of Fillmore Jazz forum with Lewis Watts, Susan Goldstein, Carol Chamberland, and Johnny Ingram. Location: Koret Auditorium, SF Main Library

Thursday, May 7. *This Critical Mirror* forum on photojournalism with Tom Kennedy, Lou Dematteis, Arpad Gerecsey, Eli Reed, and Diana Smith. Location: Green Room, Veterans Building

Friday, June 12

Unfinished Mission reception event. Live music by the Art Lewis Duo; dance performance by Teatro ng Tanan (Theatre for Everyone). Location: Veterans Building

Wednesday, June 17

Unfinished Mission slide lecture by Rick Rocamora. Location: Koret Auditorium, SF Main Library

Civic Art Collection

The art collection of the City and County of San Francisco consists of monuments and statuary in the parks, murals in public buildings, paintings, sculptures and other media. The collection, containing more than 2800 objects, includes works commissioned or purchased through the Public Art Program and gifts from artists and citizens. This year the Civic Art Collection collaborated with the Public Art Program in the presentation of the temporary exhibition of Keith Haring sculptures throughout the City. Civic Art Collection staff arranged for the cross-country transport of the sculptures and coordinated with entities throughout the city to install the 10 colorful metal sculptures in visible, accessible public sites for everyone's enjoyment.

The Art Commission is responsible for cataloguing and maintaining the collection. This includes documentation, research, inspections and on-going development of archives of artists and objects in the collection. The treatments of artworks are performed by professional conservators. Grants and gifts support most of the conservation projects with some funding provided by other city departments, capital improvement funds and public art funds. Maintenance programs are being developed for specific collections at the San Francisco International Airport and Golden Gate Park, and for Market Street monuments. Under the Commission's anti-graffiti program, the monuments in Union Square, Golden Gate Park, and other public places are continually cleaned.

The Commission loans works from the collection to museums or other organizations for local exhibitions, such as this year's Museo Italo-Americano exhibition featuring City-owned works by Peter Macchiaroni. It also provides art for city offices, and works with those staffs when relocation of a work or change in décor is requested.

FY 97-98 Achievements

The program supervised the installation of Beniamino Bufano's sculpture *Peace* in its new location on Brotherhood Way. Plans are underway for the installation of San Francisco's historic monuments *Juan Bautista de Anza* and *King Carlos III* at new locations at Mission Dolores. The monuments were removed from Justin Herman Plaza this year and are being stored until their relocation in the fall of 1998.

Maintenance was completed on the *Pioneer Monument* on Fulton Street, the *Mechanics Monument* on Market Street, *Native Sons Monument* on Market Street, *Simon Bolivar* in United Nations plaza, and *Sun Yat Sen* in St. Mary's Square. Extensive research on *Lotta's Fountain* is currently being conducted in preparation for an extensive restoration next year.

The Collections Program also supervised the maintenance of the mosaics and woodwork for the restored Beach Chalet, coordinated the painting of the interior signage to blend with the décor, and provided information on the locations of facility amenities. The doors and reliefs of the new Courthouse were also cleaned and prepared in readiness for the well attended opening of this major Civic Center structure.

Program staff continued their progress on the Adopt a Monument Program to raise funds for the needed restoration of these city treasures. This year marked the completion of the first campaign by an outside organization, the San Francisco local chapter of Questors, for restoration of *Pioneer Mother*. The Program is also assisting members of the North Beach community in an effective grass roots campaign to restore the Marini Plaza *Bear*, which was vandalized last year.

The Civic Art Collection Program received an NEA grant for the conservation of the three-part Jose Moya del Piño mural at the Center for African and African American Art and Culture.

Civic Design Review

Civic Design Review impacts the quality of every neighborhood and commercial district in San Francisco.

The Civic Design Review Committee evaluates the design of civic building projects, often making aesthetic recommendations before giving final approval. Projects include buildings, bridges, viaducts, elevated ways, approaches, gates, fences, lamps or other structures erected, or to be erected, on land belonging to the City and County. The Committee also conducts design review of arches, bridges, approaches, and other structures that will extend over or onto any street, avenue, highway, park or public place belonging to the City and County. It may also volunteer advice or suggestions to the owners of private property in relation to the beautification of their property.

Approximately 75 reviews are made each year by the Civic Design Committee in a three-phase review process that consists of schematic/conceptual design (phase I), design development (phase II), and final working drawings (phase III).

For simple and routine matters, two of the three phases may be reviewed at one time. Major projects often require several months, and occasionally several years, to complete the review process, especially if designs undergo changes during review.

FY 97-98 Achievements

- Design review of extensive San Francisco International Airport expansion continued.
- Phase III reviews were completed on the following projects:
 - S.F. International Airport / Employee Parking Facility
 - Ecker Street Renovation
 - S.F. International Airport / Rental Car Facility
 - Juana Briones Landmark Plaque and Monument
 - S.F. International Airport / United Airline MK Stores Addition to Air Cargo Administration Building
 - St. Mary's Square Garage earthquake repair
 - MUNI Castro Station Railing
 - S.F. International Airport / Boarding Area A
 - S.F. International Airport / Airport BART Station
 - Church and Duboce Portal MUNI Operations Building
 - Boeddeker Park Improvements
 - Klussman Memorial Arch
 - Pioneer Park Project
 - North Beach Garage
 - Bay Bridge Pump Station
 - Third Street Operator's House

Community Arts and Education

The Community Arts and Education (CAE) Program promotes the revitalization of culturally and/or economically underserved communities through the arts and arts education. CAE began in 1968 as the Neighborhood Arts Program to support the city's four cultural centers. It has expanded and evolved to address the changing needs of San Francisco's richly diverse communities.

Community Cultural Centers

The program provides technical assistance and support for the four city-owned Community Cultural Centers: the Bayview Opera House Ruth Williams Memorial Theater, the Center for African and African American Art and Culture, the Mission Cultural Center, and the South of Market Cultural Center. In September 1997, the passage of Hotel Tax Allocation legislation designated a significant amount of funding to support the operation, maintenance and programming of the City-owned Cultural Centers. Administered through CAE, this new funding provided the Centers \$1.25 million for Fiscal Year 1997-98. It will provide \$1.7 million for FY 1998-99 and \$2.2 million for FY 1999-2000. The increase in revenue has already enhanced the Centers' ability to operate clean, safe, secure and more accessible facilities. The legislation has enabled them to initiate more community outreach and involvement, so that they have broadened their constituency. The Centers are also building their organizational capacity, so that they have increased public services as well as their ability to generate earned income. The hotel tax funding has enabled all four Centers to expand and diversify their programming to provide more free classes, exhibits, and other opportunities for community members and visitors.

Chinatown Community Arts Program

CAE provides programming support and a full-time Art Commission staff coordinator for the Chinatown Community Arts Program (CCAP). The mission of CCAP is to foster the growth and development of community arts and culture in Chinatown and within the Asian Pacific Islander American art community. The program presents visual art exhibits, performing and literary arts events, festivals, and other celebrations of Chinese and Asian Pacific Islander American art and culture for all San Franciscans and visitors.

CAE Grants

CAE provides grants in the following areas: Programs in the Community, which supports arts programming for nonprofit, non-arts organizations serving special constituents; Special Projects, which supports artistic programming for the city-owned cultural centers; Festivals, which supports projects for neighborhood festivals and street fairs with art and culture as main components.

Arts Education

Community Arts and Education supports arts education programs for youth in school and community settings. In cooperation with the San Francisco Unified School District (SFUSD) and the Arts Providers Alliance of San Francisco, the Program works with the Arts Education Funders' Collaborative to direct arts education project activities serving all 76 SFUSD elementary schools as well as city child development centers.

WritersCorps

CAE administers WritersCorps, a nationally recognized program dedicated to transforming lives through the written word. Since its inception in 1994, the San Francisco WritersCorps has served over 4,000 youth at risk by providing creative writing workshops led by local poets, fiction writers, playwrights and performers. Fifty-one writers have taught in schools, homeless shelters, juvenile facilities and neighborhood centers. The results have been truly significant. In FY 1997-98, 67% of youth who participated in WritersCorps improved their writing skills. Over 70% of youth increased their learning ability and self-sufficiency. Funding from the Mayor's Office of Children, Youth and their Families (MOCYF) was instrumental in enabling the WritersCorps program to continue in FY 1997-98.

This year, WritersCorps completed a comprehensive five-year plan. This enabled the young program to secure local funding from the City and County of San Francisco, so that it is now integrated into the city as an official Art Commission program.

FY 97-98 Achievements

This year, the CAE program served a combined audience of over 500,000 through programs, facilities, festivals, and other events. More than 102,000 youths were reached through grant support of neighborhood festivals and special arts projects at the four city-owned cultural centers.

The free art classes, performances and exhibits funded by Programs in the Community grants served seven city districts and eight different communities.

CAE, in collaboration with the Cultural Equity Grants Program, initiated the Asian and Pacific Islander Arts Community Development Initiative. This cultural planning project was partially funded by the NEA, Grants for the Arts, and the Art Commission Cultural Equity Grants program. It will develop a long-term, sustainable and cooperative means for enhancing the organizational effectiveness of arts organizations rooted in San Francisco Asian and Pacific Islander American communities.

CAE administered \$1.25 million in Hotel Tax Funding for the cultural centers: \$640,114 to support new and expanded programs serving people throughout San Francisco, \$157,584 for center operations and additional staffing that have improved the quality and amount of service; and \$452,302 for facility management that provided additional security and greater accessibility for staff and visitors in all of the cultural centers. A uniform financial management system for all the Centers was also established, increasing their ability to transmit financial documents and other reports clearly and efficiently.

CAE produced the third edition of the comprehensive arts education resource directory *Inside/Out*, and distributed over 3,000 copies free to schools, libraries, arts and youth service organizations throughout the city. Also this year, for the first time, an online edition is now available through the San Francisco Art Commission website <http://thecity.sfsu.edu/sfac/>.

Professional development activities provided over 230 educators with arts education training, technical assistance, resources and materials. As a consequence of this successful program, now in its sixth year, the S.F. Unified School District announced in August, 1997 that it would initiate a new elementary arts education program, allocating over \$600,000 to advance arts education in all 76 elementary schools.

CAE organized San Francisco's California Arts Scholars Awards Ceremony, which honored 24 local high school students who were selected for admission to the California State Summer School for the Arts. The event was co-sponsored this year by Yerba Buena Center for the Arts.

WritersCorps produced a citywide anthology, *Same Difference: Young Writers on Race*, a collection of poems, stories and drawings on the issue of race in America, with an introduction by Victor Martinez. This program also produced *WritersCorps Ink*, a newsletter and forum for the national work of WritersCorps focusing on the professional exchange between San Francisco teachers and those in WritersCorps programs in The Bronx, and Washington, D.C.

A WritersCorps Youth Reading Series, produced in collaboration with Amnesty International, Borders Books and Music, and San Francisco Library Teen Services, provided 75 youth with an opportunity to read and perform before a public audience.

WritersCorps facilitated the Martin Luther King, Jr. FreeWrite contest as part of the annual citywide celebration honoring the late civil rights leader. The poems of two young writers were distributed to the audience of 6,000. The program also participated in the Allen Ginsberg Poetry Café at the San Francisco Book Festival, where 25 youth from community sites read their poems, and it supported the San Francisco Youth Arts Festival Literary Arts Program in collaboration with the National Scholastic Art and Writing Awards.

WritersCorps received recognition and reviews in the following journals and newspapers: *Poets & Writers*, September/October 1997, *American Book Review*, July/August 1997, *The Sacramento Bee*, October 1997, *San Francisco Bay Guardian*, October 1997, *The New York Times*, June 1998.

Community Arts and Education FY 97-98 Fund Allocations

Public Art Fund

Project Grants to nonprofit organizations for the support of neighborhood festivals and fairs where art is a main component:

Bayview Opera House Gospel Festival	\$3,250
Center for African and African American Art and Culture Orisha Conference	\$3,250
Mission Cultural Center for Latino Arts: Rooms for the Dead	\$3,250
South of Market Cultural Center (SOMAR) Barrio Festival	\$3,250
Tenderloin Street Theater Festival	\$3,250

Project Grants to support local arts education:

Arts Education Funders' Collaborative	\$10,000
Arts Providers Alliance of San Francisco:	\$3,000
San Francisco Summer Youth Employment and Training Program	

Youth Arts Fund

Community Youth Development Grants to support programs and unique opportunities that aid in the development of young artists:

Arts Providers Alliance of San Francisco	\$800
Bayview Opera House: Carver Mural Project	\$10,183
Center for African and African American Art and Culture: Resident Organizations Projects	\$10,183
Mission Cultural Center for Latino Arts: Mision Grafica	\$3,183
Mission Cultural Center for Latino Arts: Summer Multicultural Art School	\$7,000
South of Market Cultural Center (SOMAR): Inner City Art Youth Project	\$10,183
Sunset Community Festival	\$2,000
WritersCorps	\$46,532
Youth Arts Festival	\$6,000

Hotel Tax Fund (Grants for the Arts)

Operating Grants to support arts activities of San Francisco nonprofit community organizations:

Chinatown Community Arts Program	\$60,050
Central City Hospitality House	\$14,000
Community Works	\$18,000
Continuum HIV Day Services	\$14,000
Girls After School Academy	\$18,000
Hunters Point Boys and Girls Club	\$10,000
Jamestown Community Center	\$9,000
Richmond District Neighborhood Center	\$11,000
Tenants and Owners Development Corporation (TODCO)	\$10,000

Hotel Tax Fund

Operating Grants to support programming, operations and maintenance of city-owned cultural centers:

Bayview Opera House Ruth Williams Memorial Theater	\$142,377
Center for African and African American Art and Culture	\$286,149
Mission Cultural Center for Latino Arts	\$295,633
South of Market Cultural Center/Friends of Support Services for the Arts	\$444,941

Cultural Equity Grants

San Francisco is home to a wealth of small, varied and vigorous arts organizations which have established unique, often intimate, rapport with the city's diverse neighborhoods and communities. They are vital to San Francisco's cultural mosaic.

In 1993, the San Francisco Art Commission was charged with the task of providing extra support to these vibrant but frequently struggling groups. The following year, the Commission established the Cultural Equity Grants program, four separate programs with a common mission to nurture a vibrant arts community reflecting San Franciscans' broad ethnic diversity and variety of cultural traditions.

The financial underpinning of the Cultural Equity Grants is the Cultural Equity Endowment Fund, an annual allocation of just over two percent of the Hotel Tax Fund. In 1997-98, the Art Commission was able to invest \$1.4 million in grants and set aside an additional \$150,000 towards the building of an asset base for an arts facilities loan program, which will be introduced in the future.

This year, the Art Commission awarded 94 Cultural Equity Grants, a significant increase from the 82 awarded in the previous fiscal year.

The year also marked the beginning of an extensive procedural review. An experienced community advisory committee helped refine and reshape the policies and guidelines of one program and began the review process for another. Reviews of the remaining two programs will also be conducted. The purpose is to ensure that the Cultural Equity Grants programs remain relevant to the needs of San Francisco.

This year the Cultural Equity Grants program also undertook the support of Arthouse, a program that promotes artists' live/work space in San Francisco and provides information to artists, arts organizations, real estate developers, city agencies and others to facilitate the development and maintenance of affordable facilities. In 1997-98, Arthouse, a joint project of the Art Commission and California Lawyers for the Arts, assisted more than 1000 artists and arts organizations in locating space.

Cultural Equity Initiatives

Cultural Equity Initiatives grants invest in the development, sustainability and growth of San Francisco arts organizations that are deeply rooted in, and able to express the experiences of, a number of historically underserved communities. These currently are the African American, Asian American, disabled, gay and lesbian, Latino, Native American, Pacific Islander and women's communities.

Over the long-term, the CEI program's aim is to foster an environment in which all the cultures and subcultures of San Francisco are represented in thriving, visible arts organizations of all sizes, and in which new large-budget arts institutions whose programming reflects the experiences of historically underserved communities are able to flourish.

The policies and guidelines of this program were thoroughly reviewed this year and a number of refinements made.

CEI grants were available in amounts up to \$15,000 to support organizational development initiatives over a one-year period. They were also available in amounts up to \$75,000 over a two-year period, or \$120,000 over a three-year period to support organizational development initiatives of substantial scope and ambition.

The Art Commission awarded 26 CEI grants this year, 23 one-year grants totaling \$290,189 and three multi-year grants, each for three years, totaling \$349,500.

Organization Project Grants

Intended to stimulate the production and dissemination of high-quality arts activities and works of art throughout the city, this program targets small and midsize arts groups, especially, but not exclusively, organizations that foster artistic expression by, for, or of the historically underserved. Grants are made to support projects in all art forms.

A subcategory, called Special Project Grants, provides grants of under \$1,000 to very small, volunteer-based arts groups for specific, near-term needs.

There were 38 OPG grants awarded this year totaling \$424,291 and two \$900 SPG grants.

In addition, the advisory committee began a review of the program's policies and guidelines. Completion is expected before the 1998–99 cycle of the program is presented.

Individual Artist Commissions

This program is aimed at stimulating the production and dissemination by independent artists of high-quality works of art in San Francisco. Artists may submit proposals for projects on which they are working individually or in collaboration with a number of other independent artists. The program considers projects in a limited number of art forms each year. In 1997–98, proposals were

accepted for projects in dance, music and theater arts, or for interdisciplinary projects involving these art forms.

The Art Commission awarded 18 IAC grants totaling \$164,610.

Creative Space

The Creative Space program provides support for the development of facilities for small and midsize organizations as well as live-work space for individual artists.

Proposals for grants are accepted in two categories: facilities planning and capital improvements. The program is open to a full range of San Francisco's small and midsize nonprofit arts organizations; to larger arts organizations with a history of fostering artistic expression deeply rooted in, and expressive of, historically underserved communities; and to nonprofit housing development organizations which are developing cultural facilities, including live-work space for low- and moderate-income artists.

The Art Commission awarded 11 Creative Space grants totaling \$172,600.

Cultural Equity Grants Awarded FY 97-98

Cultural Equity Initiatives

Level I Grants

Abada Capoeira Brazilian Cultural Academy \$12,000

Support the salary of a new full-time Director who will be responsible for program support and development; recruitment, training and supervision of interns and volunteers; and expanding sources of contributed and earned income.

Accion Latina/ Encuentro del Canto Popular \$12,000

Support for the 17th Annual Encuentro del Canto Popular, which the organization seeks to strengthen and enhance by concentrating promotional, artistic and organizing efforts among youth in the community.

American Indian Contemporary Arts \$15,000

Support for improving organizational effectiveness through the addition of a Director of Arts Programs who will oversee development and management of AICA's exhibition and educational programs.

Asian American Theater Co.	\$12,000
Support for the creation of an original theater work about Asian/Pacific Islander American and Chicano/Latino issues and the intersection of the two communities, in collaboration with 18 Mighty Mountain Warriors, Culture Clash and Latina Theater Lab.	
Aunt Lute Books	\$15,000
Support the enhancement of the Web site by adding an Aunt Lute Book Club and chat room on-line in an effort to enhance sales, provide new mailing lists and afford the organization the ability to take risks with new authors from communities the organization serves.	
California SignRise Corporation	\$11,250
Support the hiring of a part-time development director as a first step towards the development and implementation of a long-range financial plan which can provide support for the organization's programs.	
Chinese Culture Foundation of San Francisco	\$15,000
Support for a marketing and promotion initiative to increase the visibility of the Chinese Cultural Center and promote its activities to a larger audience. The initiative includes the building and installation of a lighted display case for posters, announcements, brochures, etc. and the hiring of an advertising agency for planning and design.	
Cine Accion	\$15,000
Support for strengthening administration of the organization through the addition of an administrative assistant and increased pay and benefits for the existing staff position.	
Dance Brigade/ Wicked Witch Productions	\$12,000
Support for the presentation of Cinderella: A Tale of Survival, an original choreographic work about domestic violence and the cycle of abuse, in a multi-disciplinary arts project with Destiny Arts Center, La Casa de las Madres and Yerba Buena Center for the Arts.	
Eth-Noh-Tec	\$15,000
Support for implementing the next phase of the organization's long-range plan to expand through the training and marketing of a second performance ensemble drawn from a new generation.	
Filipino American Arts Exposition	\$15,000
Support for organizational development that will include planning, development of a Board of Directors and incorporation as a 501(c)(3) organization with a focused mission of cultural production and presenting.	

- Jon Sims Center for the Performing Arts** **\$11,250**
 Support for Project Sustainable Resources, a plan to balance organizational capacity with renewable resources that will maintain fiscal health and chart the organization's future. The initiative will include a long-range planning process, a development plan for the Jon Sims Endowment Fund and a contract for services with Artist Alliance Against AIDS.
- Loco Bloco Drum and Dance Ensemble** **\$12,000**
 Support for an organizational growth initiative, the primary goal of which is to develop an administrative infrastructure that can support the growing level and quality of artistic instruction and production.
- Luna Sea Women's Performance Project, Inc.** **\$12,000**
 Support a year-long evaluation of the organization's history, mission in the context of the current environment and parameters for a sustainable future in order to produce a five-year financial and organization plan.
- National Japanese American Historical Society** **\$12,000**
 Support for an exhibition of paintings, drawings and woodblock prints depicting images and memories of World War II detention camps, with an emphasis on the enduring psychological impact of the internment experience.
- Northern California Music & Art Culture Center, Inc** **\$8,040**
 Support the formation of the Korean-American Youth Chorus, which will provide instruction and performance opportunities for San Francisco Korean-Americans between the ages of 4 and 12.
- Omulu Capoeira Group** **\$12,000**
 Support for implementing a capacity-building initiative with the goal of strengthening institutional infrastructure through Board development, establishing a new full-time Administrative/Logistical Coordinator, development and implementation of a business and marketing plan and enhancement of outreach and audience activities.
- Pearl Ubungen Dancers & Musicians** **\$15,000**
 Support to create a stable administrative infrastructure strategy to effectively support the vision of the artistic director and lay the groundwork for the implementation of a comprehensive long-range plan beginning in 1999. Includes provisions for hiring the first Company Manager, fees for key consultants and investment in computer technology.

Queer Cultural Center **\$12,000**

Support to initiate the Queer On-Line Art Project, an Internet -based arts presenting program designed to promote public discussion about queer identity issues. Includes commissioning four queer San Francisco-based artists to create new works and presenting moderated interactive on-line symposia and bulletin board discussions conducted by well-known queer critical thinkers.

San Francisco Gay Men's Chorus **\$12,000**

Support for establishing a Community Box Office at the organization's new office site at Castro and Market Streets, which will sell tickets and promote arts events produced by a variety of groups existing within the Lesbian/Gay/Bisexual/Transsexual community.

Theatre of Yugen **\$9,785**

Support for a one-year planning and reevaluation project to develop a comprehensive five-year plan, evaluate office and business procedures and create marketing and fund-raising strategies that complement a new artistic focus on presenting as well as producing.

Thick Description **\$15,000**

Support for the fall 1998 implementation of a new Community Marketing Plan in connection with the opening of the organization's new theater space at the Goodman 2 Building on Potrero Hill.

Working Women Theatre Festival/ San Francisco Women's Center **\$9,864**

Support for the creation of a sustainable organizational structure that will provide ongoing support for year-to-year planning and presentation of an annual festival, as well as the development of special projects.

Cultural Equity Initiatives

Level II Grants

509 Cultural Center/The Luggage Store **\$109,500**

Three-year funding to enhance management infrastructure by increasing staffing from 1.5 FTE to 2.0 FTE, raising the rate of pay for the directors, supporting fees for long-range planning, financial management, marketing, fund-raising and Board development specialists. The Initiative calls for the development, implementation and continuing evaluation of a multi-year strategic plan.

First Voice **\$120,000**

Three-year funding to strengthen management infrastructure and promote artistic growth. The Initiative includes the hiring of a full time General Manager and contracting with a publicist, tour-booking agents and fund-raisers, while reducing the general administrative responsibilities of the Music and Artistic Directors to allow their greater concentration on the creation and staging of their original works. The company seeks to plan and implement strategies to generate additional "earned" and contributed revenues.

Precita Eyes Muralists Association, Inc. **\$120,000**

Three-year funding to stabilize the administrative structure, strengthen management of the organization's business, support an increasing administrative work load and strengthen and increase artistic undertakings. The Initiative includes replacing the Executive Director position with the positions of Artistic Director and Business Manager, increasing a part-time Administrative Assistant position to full time and revamping programming staff and the program roster.

Organization Project Grants

Afro Solo Theatre Company **\$9,750**

Present 5th Annual Afro Solo Festival; components include an exhibition of 12 emerging artists, presentation of a featured artist, introduction of the medium of poetry in collaboration with the SFSU Poetry Center, presentation of five symposium/workshops, and use of a larger venue with increased seating capacity.

Ann Bluethenthal & Dancers **\$11,250**

Support performance and commissioning fees, administrative salaries, and production expenses associated with the 3rd Annual Lesbian & Gay Dance Festival to be presented over three weeks at the Brady Street Dance Center.

ArtSpan **\$11,250**

Create a ceramic sculptural public art work commemorating historical and contemporary Pilipino culture for the West Bay Pilipino Multi-Service Center in the South of Market neighborhood.

Asian American Dance Performances **\$11,250**

Support staff salaries related to the production of an historic four-weekend set of dance concerts that will commemorate the company's 25th anniversary by presenting past, present, and emerging Asian American dance artists.

- Bay Area Video Coalition** **\$11,250**
Continued support for the Artist Equipment Access Award program in order to provide subsidized access to state-of-the-art equipment, training and education, and publicity for emerging and mid-career artists.
- California Contemporary Dancers** **\$11,250**
Premier a new work entitled *The Piper* in collaboration with Balinese, Chhow and Odissi dancers, along with the company's modern dance performers.
- Canyon Cinema, Inc.** **\$11,250**
Publish a fully illustrated catalogue containing descriptions of more than 3,500 motion picture film and video tapes produced by filmmakers from the Bay Area and around the world.
- Clarion Alley Mural Project** **\$2,816**
Execute four mural projects on Clarion Alley featuring the work of primarily female artists of color and produce a completion celebration designed to expand public awareness and community ownership of the mural project.
- d-net's San Francisco Butoh Festival** **\$11,250**
Produce the 4th annual San Francisco Butoh Festival entitled *The Flower of Butoh*, spanning two weeks and bringing together eight artists and groups from Japan, Thailand, Argentina, Canada, Mexico and the U.S.; including performances, a symposium, master classes, and workshops.
- Exit Theatre** **\$15,000**
Produce the 7th Annual San Francisco Fringe Festival, an 11-day theater marathon that is non-curated, non-censored and open to all performers on a first-come, first accepted basis.
- The Fifth Floor** **\$9,000**
Develop and produce an original music-theater piece based on two texts; Michel Foucault's examination of the 19th-century French murder trial that led to the first insanity defense in French legal history and James Miller's biographical look at Foucault's life & involvement in the gay S/M scene in 1980s San Francisco.
- Film Arts Foundation** **\$11,250**
Support STAND (Support, Training & Access for New Directors), an initiative designed to encourage underrepresented film and videomakers in San Francisco by providing access to resources and exhibition opportunities for completed works.

Frameline	\$11,250
Expand grantmaking abilities of the Frameline's Completion Fund and create a marketing campaign to develop an audience for screenings of new gay and lesbian film and video works.	
George Coates Performance Works	\$11,250
Produce <i>Triangulated Nation</i> , a mixed media/theatre production based on autobiographical experiences of the collaborating artists: composer Adlai Alexander, singer Aurelio Viscarra, video director Sean Kilcoyne, and director George Coates.	
Iconoclast Productions	\$11,250
Produce the African American Multimedia Conference, a free event celebrating Black achievement in media and multimedia art forms.	
Instituto Pro Musica de California	\$11,100
Rehearse, produce and promote the 12th annual Dia de los Reyes, a choral concert series presenting the Latino classical music heritage.	
Intersection for the Arts	\$15,000
Organize and produce the ExperiMission Series, a theatre project involving members of the hotel, homeless and poor population of the neighborhood designed to develop and present full-length public theater pieces chronicling collective stories and fostering deeper understanding of difficult neighborhood issues.	
Kearny Street Workshop	\$11,250
Mount the premiere exhibition of the Alvarado collection, <i>Through My Father's Eyes</i> , in the Jewett Gallery of the San Francisco Main Library intended to offer a pictorial tour of post-war era (1950s) Filipino communities in San Francisco and neighboring rural areas.	
The Lab Project Group - USA	\$11,250
Support artists' salaries during the development and performance of a new work, <i>Songs of the Water</i> , incorporating religious and Filipino cultural themes; and the burial rituals of the indigenous Hanono-o tribe.	
Lawrence Pech Dance Company	\$11,250
Underwrite Yerba Buena Center for the Arts rental costs and technical fees associated with the production of the company's 1998 season showcasing the new works of artistic director Lawrence Pech and emerging choreographers Antonio Castilla and Julia Adams.	

Other Minds	\$7,500
Support production and marketing expenses of the 1998 Other Minds Festival, a new music event featuring emerging and distinguished composers who will participate in residencies, performances, and symposia.	
Performing Arts Workshop	\$11,250
Conduct a project titled <i>Preschool: Creative Expression and Language Development</i> consisting of classes for low-income children, over a 15-week period, taught by artists knowledgeable in PAW's creative process methodology and preschool teaching techniques.	
La Pocha Nostra	\$11,250
Support the production of <i>Borderscape 2000</i> , an original interdisciplinary performance created and developed through residency activities that provide forums for San Francisco residents to discuss race conflicts.	
PlayGround	\$4,500
Produce the organization's second annual Emerging Playwright Festival that will result from monthly Monday Night Playlab series and partnering activities with local theater professionals.	
Poor Magazine	\$9,375
Conduct literary workshops on the subject of WORK and its relationship to poverty in non-conventional sites such as welfare departments and Civic Center Plaza, and publish an edition of POOR magazine for local and national distribution as a result.	
Rosa Montoya Bailes Flamencos	\$15,000
Celebrate 25th anniversary season of Bailes Flamencos by producing a new work, <i>Las Palomas</i> , which will feature choreographer Rosa Montoya and cast; and, in conjunction, present instructional flamenco workshops.	
ShadowLight Productions	\$15,000
Create and produce local performances of <i>Wayang Listrik: Electric Shadows of Bali</i> , a cross-cultural collaboration combining contemporary American stagecraft with traditional Indonesian music, dance and storytelling forms.	
The San Francisco Bay Area Book Council	\$11,250
Produce the 9th annual literary arts program, which develops new audiences for literature by showcasing writers in an accessible venue and by presenting programming that reflects the cultural diversity of San Francisco.	

The San Francisco Cinematheque	\$11,250
Support for Eyes Wide Open: New Curatorial Perspectives, a ten-program series of film and video works to be curated by emerging Bay Area media-arts curators from a variety of community backgrounds.	
San Francisco Contemporary Music Players	\$15,000
Produce a San Francisco concert of new music for acoustic instruments by six living Bay Area artists at Yerba Buena Center for the Arts Theater.	
San Francisco Jewish Film Festival	\$15,000
Produce and promote <i>Double Vision: Gay/ Lesbian/ Jewish in the 21st Century</i> , a program comprised of 3 to 4 film screenings, a panel discussion featuring local Lesbian/Gay filmmakers and a seminar on Lesbian/Gay representation in Israeli and American Jewish cinema.	
San Francisco Mime Troupe	\$15,000
Produce an original musical satire focusing on health care issues for the company's 37th summer season in the parks.	
Summerfest/ Dance	\$9,000
Produce summerfest/dance, a dance festival designed to present new and re-staged work on shared programs featuring 20 to 30 choreographers.	
El Teatro de la Esperanza	\$11,250
Develop, stage, and produce the first Tu Solo Tu Festival, a four week showcase highlighting local Latino solo performers.	
Twin Production	\$5,000
Pay artists fees and technical support costs for a four-day Gospel Music Workshop and public performance to be held at the City of Refuge Church.	
Visual Aid	\$11,250
Provide Voucher Program which directly underwrites and promotes the creative endeavors of artists who are isolated by ill-health.	
World Arts West	\$11,250
Expand programming, promotion and outreach activities for the 20th Anniversary of the San Francisco Ethnic Dance Festival.	
Word for Word	\$15,000
Produce a Fifth Annual Festival, staged at the Magic Theater, featuring the work of women actors, directors, designers and writers from several diverse cultures.	

Special Project Grants

The Field	\$900
------------------	--------------

Support performances that are the culmination of the organization's Guest Artist Fieldwork sessions.

Golden Gate Opera	\$900
--------------------------	--------------

Support production of the spring 1998 production of *Die Walkure*.

Individual Artist Commissions

Idris Ackamoor	\$10,000
-----------------------	-----------------

Conduct a series of jazz concerts, lectures, and demonstrations, entitled *Jazz Is!*, over a one-month period to expose jazz to a large audience of jazz lovers, youth and others in the Fillmore and Western Addition and create a broader understanding of this unique art form among African Americans residing in these neighborhoods.

Brenda Wong Aoki	\$10,000
-------------------------	-----------------

Create, develop and produce *Uncle Gunjiro's Girlfriend*, an original full-length solo-performance piece on the subject of Japanese American internment during WWII, designed to explore race relations and incarceration perpetrated on Americans by Americans.

Lily Cai	\$9,500
-----------------	----------------

Create a technology-based dance education program, rooted in traditional Chinese and contemporary Chinese American dance, to be set in school and community settings during 1998.

Jorge Ignacio Cortinas	\$10,000
-------------------------------	-----------------

Stage a four-week run of *Maleta Mulata*, an Afro-Cuban-centric play with original music, written by Jorge Ignacio Cortinas and directed by Roberto Gutierrez Varea.

Kim Epifano	\$8,310
--------------------	----------------

Create and perform *Sonic Luminescence*, a piece inspired by the writings of Hildegard von Bingen, a 12th-century German mystic healer, visionary, nun, and abbess, whose writings and musical compositions still spark discussion and debate. It will be a collaborative dance work developed with three musicians and ten women dancers.

- Sara Felder** **\$10,000**
 Create and produce *Queer Shmear*, an original solo play that honors American Yiddish theater traditions, challenges stereotypes, and transforms Yiddish vaudeville into a theatrical form for modern audiences.
- Jon Jang** **\$10,000**
 Create and present a new musical composition entitled *The Embodiment of Beauty*, which will be a set of seven pieces for erhu (a two-string Chinese violin) and piano. The work is inspired by a recent trip the artist took to Beijing.
- Krissy Keefer** **\$9,500**
 Choreograph, produce, and perform *Queen of Sheeba*, a solo dance drama about the female body, gender, pre-patriarchal mythology, and the female prophetic voice.
- Jo Kreiter** **\$9,500**
 Choreograph and direct *Sparrow's End*, a dance which folds movement athleticism into a social arena. The new work will be staged in an urban alley stigmatized by economic distress, located in the North Mission.
- Enrico F. Labayen** **\$7,500**
 Produce *Vera Cruz: Wen Manong*, a dance-theater piece inspired by the experience of Philip Vera Cruz and the thousands of other Filipino immigrants who came to the U.S. in the early 20th century.
- William Ludtke** **\$9,500**
 Compose and produce *To Light Return*, a new musical theater piece to be premiered in the Noe Valley Chamber Music Series. Also, present a series of workshops and lecture-demonstrations about the work to seniors and other community organizations.
- Albert Lujan** **\$6,250**
 Produce *Latin Hustle*, a performance project conceived to take the queer Latino/a culture onto the stage from the streets, bars, cafes and kitchens.
- Miya Masaoka** **\$10,000**
 Create and produce *442:// CRYSTAL*, a 90-minute oratorio about a country incarcerating its own and the detainees at Crystal City concentration camp, in collaboration with librettist Thulani Davis. The work will feature a string quartet, koto, turntable, sampler, video, slides, and three actors/readers.
- Oscar Ramirez** **\$7,500**
 Train Mission District bilingual youth in aspects of theater performance and production, expose youth and their families to Latin American literature and theater traditions, and produce three one-act plays performed by youth project participants.

Donald Swearingen **\$8,870**

Compose and perform a new musical work, *From Light to Heavy Winds*, featuring the use of light, harnessed by a collection of MIDI controllers used to generate, project, and modulate the sound environment.

Scott Wells **\$9,500**

Choreograph and produce *Wrestling with Affection*, three dances that focus on men in relationship with each other. The content will focus on power, intimacy, and playfulness using sports, religion and social events as source material.

Alison Wright **\$9,180**

Finish two solo works-in-progress: *Miss Thang, Europe's That Way*, a hilarious adventure of an African American woman's travels in Europe; and *Mr. Backlash*, a true story of police brutality during the 1988 protest against George Bush in Union Square. Works will be finished with the assistance of a dramaturg, director, producer and technical staff for presentation over three weekends.

Pamela Z **\$9,500**

Create and produce *Parts of Speech*, a large-scale interdisciplinary solo performance work using extended vocal performance, live electronic sound processing, found text, sampled sounds-of-speech fragments, and projected still and moving images, to explore the diverse and all-encompassing language environment we all live in.

Creative Space

Planning Grants

Frameline **\$10,766**

Conduct feasibility study to determine whether Everett Middle School can serve as a new venue for the San Francisco International Lesbian & Gay Film Festival.

Galeria de la Raza **\$15,000**

Carry out planning for building acquisition.

Precita Eyes Muralists Association **\$13,500**

Secure consultant and administrative support for a capital campaign for the purchase of a permanent facility in the business section of the Mission District.

Project Artaud Corporation **\$13,500**
Complete pre-construction planning phase of major upgrade in the building's 401 Annex, including seismic strengthening and compliance with state and federal disabled-access codes.

Randall Museum Friends **\$13,500**
Conduct an audience research study to better define the museum's potential audience and their interests in anticipation of an expanded and remodeled facility.

Capital Improvement Grants

ABADA-Capoeira SF, Brazilian Cultural Academy **\$9,980**
Install a heating and ventilation system to create an appropriate environment for training and the storage of academy materials (e.g. photos, instruments).

Bay Area Video Coalition **\$20,000**
Install an acoustical system into the 45-seat Exhibition Theater and implement mechanical improvements to the HVAC system.

Brady Street Dance Centre **\$20,000**
Install a sprung hardwood floor in Studio B, the principal teaching, rehearsal, and rental studio at 60 Brady Street.

Intersection for the Arts **\$18,354**
Complete renovations to the organization's top floor, which will function as a gallery and multi-use space.

ODC/San Francisco **\$18,000**
Improve theater facility and public safety, including improving the electrical system, building a new riser system for improved sight lines, installing permanent theater chairs, and installing outdoor lights.

A Traveling Jewish Theatre **\$20,000**
Install an Article 15 Wheelchair Elevator to improve disabled access to the company's theater in Project Artaud.

Performing Arts

The Art Commission's 1997 "pops" concert series, newly renamed Summer in the City, presented a wide variety of programs featuring our city's renowned Symphony Orchestra as well as a sparkling roster of guest performers and special theme nights. The goal of this festive series is to make high quality music accessible to as many people as possible by offering affordable performances with appeal to diverse audiences.

Opening night was a resounding success, with SFS Music Director, Michael Tilson Thomas conducting a program of Mussorgsky's *Pictures at an Exhibition*, Ravel's *Bolero* and Rachmaninoff's *Rhapsody on a Theme of Paganini*, featuring pianist Vladimir Feltsman. A full house of appreciative listeners cheered Maestro Tilson Thomas as he returned onstage to lead an encore of Copland's *Rodeo*.

Guest artists included Betty Buckley, Gladys Knight, The Flying Karamozov Brothers, Lisa Vroman, Hugh Panaro, Barbara Kilduff, Gregg Baker and Cecile Licad. Concerts included such yearly favorites as Rodgers and Hammerstein and Friends conducted by Vance George with the San Francisco Symphony Chorus, Symphonic Night at the Movies, with restored film clips accompanying the symphonic musical scores conducted by Emil de Cou, and the All-Tchaikovsky Extravaganza conducted by Claus Peter Flor. Alasdair Neale conducted Mad About Concertos with soloist Garrick Ohlsson, and Donald Runnicles conducted the enthusiastically received *Carmina Burana* by Orff.

The free outdoor concert in Golden Gate Park on a lovely Sunday afternoon featured Emil de Cou conducting all-time favorites, including pieces by Bernstein, Ellington, Gershwin, Genastera, Villa-Lobos, Revuleta and Rosas.

Summer in the City also took place in the neighborhoods. San Francisco Symphony musicians gave special concerts at the Bayview Opera House Ruth Williams Memorial Theater and the Chinatown Community Arts Program center.

Public Art

San Francisco's Public Art Program promotes a diverse and stimulating cultural environment for the city's residents, visitors and employees.

One of the first in the country, the Public Art Program was initiated in 1969 by a City ordinance that was revised in 1996, re-establishing San Francisco as a national leader in public art policy.

The Program encourages the creative interaction of artists, designers, city staff and officials and community members—beginning with the design of a new civic project—to produce artwork that is specific to the site and meaningful to the community. The duration of a project, from design through construction, is approximately 3 to 7 years.

The Public Art Program also presents temporary art projects through the Market Street Art in Transit Program (MSAITP). These site-specific works encourage and explore the relationship of art to street life along the three-mile transit corridor from the Embarcadero to Castro Street. Projects have ranged from sculptures in public plazas and dance performances on the facades of major civic buildings to an ongoing series of poster exhibitions on advertising kiosks. A primary goal is to make the Market Street thoroughfare a destination as well, where people are encouraged to use the transit system and patronize local businesses. The Art Commission is grateful to the LEF Foundation for a recent award to continue this program, and to Outdoor Systems, which donates funding and kiosk space for the posters.

FY 97-98 Achievements

Program staff managed a total of 70 permanent and temporary public art projects, involving 18 city departments. Of these, four permanent public art projects and eight temporary projects were completed. Also, a new and highly visible neon MUNI sign was installed at the 19th Avenue MUNI boarding platforms, designed by Leonard Hunter and Sheila Ghidini.

Staff recruitment of women, minority, and local applicants resulted in high levels of participation by all three groups in projects and selection panels. Of all contracts awarded, 84% were to local artists, representing 76% of the available funds.

The program recently received funding to launch a new study to identify ways to address ADA issues in the creation and public display of artworks. This work will be done in collaboration with members of the disabled community, artists, and arts professionals. Nationwide, program staff members have been active on a special Public Art Steering Committee to develop a national professional service organization.

The Public Art Program teamed up with the Civic Art Collection Program to present the Keith Haring Outdoor Sculpture Exhibition in conjunction with a retrospective of the late artist's work at the San Francisco Museum of Modern Art. The 10 colorful and monumental outdoor sculptures were on view at public sites throughout the city from May 8 through September 8, 1998. It was the first time that these joyful pieces had been shown outside New York City. The exhibition was the result of partnerships with other city agencies, the San Francisco Museum of Modern Art, the City of West Hollywood, and the Haring Foundation. The San Francisco Art Commission gratefully acknowledges the generous support of Grants for the Arts, the Haring Foundation, and the San Francisco Fund for Public Sculpture.

Permanent Public Art Projects

The **Civic Center Courthouse Jury Assembly Room** by Lewis deSoto visually acknowledges the importance of the jury to the United States legal system. As potential jurors enter the Jury Assembly Room, they pass through a light-projected image depicting the seal of the State of California. This subtle and poetic ritual reminds potential jurors of the dignity and magnitude of the service they will perform. Sandblasted glass panels on each side of the room depict the signing of the U.S. constitution. The artist has left the faces of the Founding Fathers blank, allowing viewers to see their own reflections in the glass as they wait to assume the role envisioned in the Bill of Rights. The furniture designed by the artist for the room is a contemporary interpretation of the furnishings shown in the historic images on the glass panels.

The **Civic Center Courthouse 4th Floor Family Court Lobby** by Ann Preston was designed as a soothing, garden-like setting for the children and parents who visit this court to resolve family matters. The terrazzo medallion is intriguing with its matrix of lines and the subtle range of jewel-like colors embedded in the surface. The aqua-colored glass tiles on the fountain-like structure at the medallion's center suggest water, and on the fountain's rim are bronze sculptural pieces that the children can touch and investigate while they wait. Four arch-shaped zinc panels feature bas-relief designs of trees and other natural imagery.

The **Civic Center Courthouse Entry Lobby Doors and Gates** by Albert Paley are both functional and artistic. The artist designed the front door handles, the sand-blasted pattern for the glass panels of the front doors, and five pairs of stainless steel lobby security gates. The pattern of the gates is echoed in the etchings on the surface of the elevator doors and the brackets supporting the hand railings inside the elevator cab. These works make the Courthouse lobby a majestic entryway, where elements of the exterior architecture are subtly incorporated.

MUNI Keystops - Three artists and one artist team designed art panels of porcelain enamel for the MUNI keystops along the J, K, L, M, and N lines. In each neighborhood, artists Tirso Gonzalez (J line), Harrell Fletcher and Jon Rubin (L) Josefa Vaughan (K and M), and Barry McGee (N) worked with residents to develop their designs.

Temporary Public Art Projects

The Other San Franciscan, poster series by Mildred Howard, July 18 - December 1, 1997. Inspired by her own family's changing connections to San Francisco since the early 1940s, the artist focused on the significance of the African American and Japanese American communities in San Francisco history.

Sights Unseen, poster series by Lydia Ely and Street Sheet, December 2, 1997 - February 5, 1998. A collaborative project of composite poster images reflecting the complex life of the vendors, writers, and artists behind *Street Sheet*, a community newspaper about homelessness.

Market Street Vendors, poster series by Frederick Hayes and Carrie Scoville, February 6 - April 16, 1998. Depictions of independent vendors, often unnoticed, who contribute to the spirit of Market Street through their fleeting interactions with pedestrians.

Dark Passage, poster series by Chris Komater, April 17 - July 2, 1998. Black and white photographic representations of gay and lesbian couples, set in popular San Francisco locations and styled after film stills of the Silver Screen era.

Peregrine Dreams and Urban Landscape, performances by Project Bandaloop, October 24 and 30, on the Fulton Street facade of the New Main Library. Project Bandaloop, a dance troupe composed of former gymnasts, climbers and professional dancers, combined rock climbing skills with traditional dance techniques in two vertical, aerial dances blending performance, ritual and sport.

Transmission '98, temporary installation by Joe Mangrum, March 25 - 27, 1998 in Justin Herman Plaza. This mandala-shaped sculpture of automobile parts, computer pieces, and other found objects, was enjoyed by crowds of pedestrians as well as workers at nearby office windows.

Sighting, temporary installation by Nina Ackerberg and Susanne Cockrell, November 10 - December 19, 1997. These slide projection on MUNI tunnel walls featured color and black-and-white images, surprising transit riders with fleeting, almost dream-line glimpses of portraits and places through the windows and doorways of moving trains.

Street Artists

The Street Artists Program licenses artists and craftspeople to sell their handmade products in public sidewalk vending spaces designated by the Board of Supervisors.

Since its inception in 1972, this program has helped thousands of men and women of all ages launch and maintain their own businesses. It has become a model for other cities throughout the U.S. and the rest of the world. San Francisco Street Artists are in business throughout the year, including Christmas. They are a colorful attraction in San Francisco, providing a daily outdoor marketplace for residents and tourists and contributing to the economic life of the City.

Program administration is funded entirely by license fees.

FY 97-98 Achievements

In September 1997, the program celebrated its 25th anniversary with an arts and entertainment fair at Fisherman's Wharf, widely attended by artists, community leaders, residents and tourists. Mayor Willie L. Brown, Jr. presented a proclamation to the program director, and Supervisor Mabel Teng presented resolutions of commendation to the program itself and its director. Visibility for the program and its artists was also heightened by large posters on city bus-shelters, press coverage, brochures, and street artist identification signs at the artists' booths.

This year the program published the fifth edition of the Blue Book, the handbook of procedures and policies. This 250-page resource details rules and obligations for the street artists and has become an important reference for other cities with street artist programs.

Program staff successfully negotiated with merchant and building owner organizations for 59 new temporary selling spaces, which were approved by the Board of Supervisors. The Board also approved the conversion of 20 previously temporary spaces into permanent vending sites. During the 1997 holiday season Police Department officers, retained by the program to patrol the Union Square area, kept retail business areas clear of unlicensed vendors and obstructions during critical business hours. This benefited the merchants and the public as well as the licensed street artists.

The program received \$17,000 in compensation from film production companies that had displaced street artists from their spaces. The compensation fees are the result of an agreement with the Film and Video Arts Commission initiated by the Program last year.

APPENDIX: BUDGET

FY 97/98 Budget

General Fund

The General Fund provides for the infrastructure of the Art Commission. General Fund monies pay for some of the core staffing for Administration, Community Arts and Education, and Civic Art Collection as well as for core operating supplies and expenses for these programs.

The largest program fund in the General Fund is the Municipal Symphony Fund, which is based on a special tax assessment. This is the fund used to support the annual Summer in the City concert series.

Program Funds

Municipal Symphony Fund	\$799,105
-------------------------	-----------

Administrative Funds

Program and Support Staff	\$398,441
Mandatory Fringe	\$101,223
Telephone	\$4,250
Materials and Supplies	\$4,750
Office Rental	\$78,800
Human Resources	\$714
Reproduction	\$4,085
Insurance	\$530
PUC/Light, Heat & Power	\$24,266
Data Processing Equipment	\$100,000

Subtotal Program and Administrative	\$1,516,164
--------------------------------------------	--------------------

Capital Funds

Cultural Center Capital Improvements	\$54,200
Cultural Center Maintenance	\$75,000
Monument Maintenance	\$10,000

Subtotal Capital	\$139,000
-------------------------	------------------

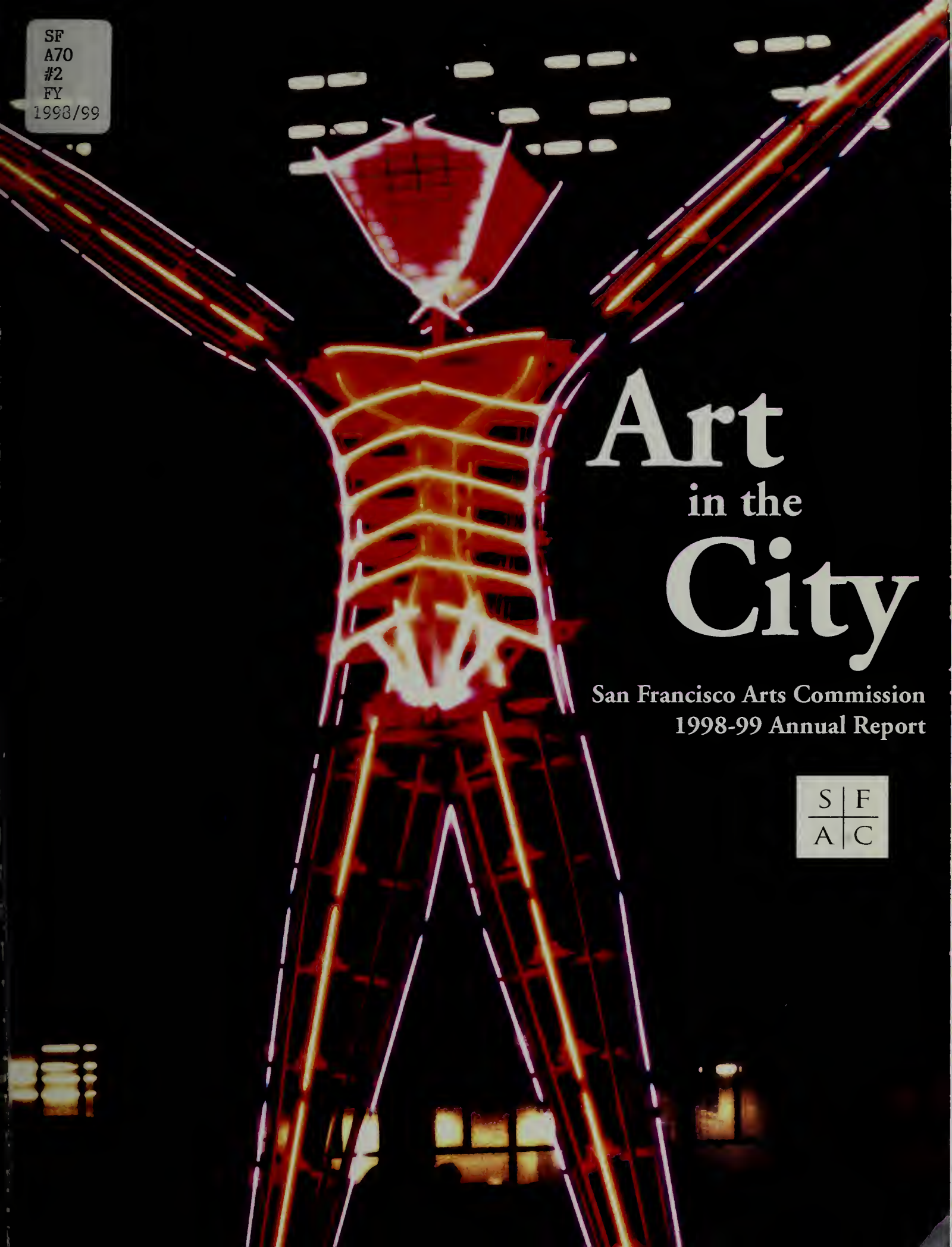
Total General Fund	\$1,655,164
---------------------------	--------------------

Other Funds

In addition to the General Fund, the Art Commission depends on other fund sources for its programs:

Market Street Maintenance Funds (see Public Art Program)	\$82,761
JC Decaux (see Public Art)	\$3,000
Youth Art Funds (see Community Arts and Education)	\$114,206
Grants for the Arts (see Community Arts and Education)	\$167,000
California Arts Council	\$28,500
Mayors Office of Children, Youth and their Families / MOCYF (see Community Arts and Education)	\$150,000
Street Artist Revenues	\$140,000
The Street Artist Program is funded solely through street artist license fees.	
Art Enrichment	
Funds transferred 1997-98	\$1,474,724
The Art Enrichment Program is funded from the construction budgets of new and remodeled City buildings. Funds from these projects are allocated for the incorporation of art work in public places.	
Cultural Equity Grants FY 97-98 Budget	\$1,722,843
The Cultural Equity Grants program is funded from the City's Hotel Tax Fund.	
Cultural Center Funding (Hotel Tax)	\$1,250,000
Public Art Fund	
The earned income in the Public Art Fund is allocated to Art Commission programs. The following allocations were approved for spending in fiscal year 97/98:	
Art Gallery - Programming and Administration	\$75,000
1997 & 1998 Music Day Sponsorship	\$25,000
Public Information	\$33,000
Cultural Tourism Initiative	\$40,000
Rickey Sculpture Installation	\$6,700
Administrative Expenses	\$13,500
Community Arts & Education:	
Program Administration	\$32,700
Grant to ArtHouse	\$12,500
Professional Development Project	\$10,000
Programmatic Expenses	\$7,875
Youth Arts Intern	\$3,000
Subtotal Public Art Fund	\$259,275
Total Other Funds	\$5,392,309

SF
A70
#2
FY
1998/99



Art in the City

San Francisco Arts Commission
1998-99 Annual Report



On The Cover:

Burning Man 1998 glowed from
the Arts Commission Gallery's
outdoor exhibition site in Civic
Center before its transport to the
annual Burning Man festival in
Nevada's Black Rock Desert.

Photo by Robert Ishi.

San Francisco Arts Commission
25 Van Ness Avenue, Suite 240
San Francisco, CA 94102
Tel: 415-252-2590
Fax: 415-252-2595
e-mail: sfac@thecity.sfsu.edu
web site: <http://sfac.sfsu.edu>

Art in the City



San Francisco Arts Commission 1998-99 Annual Report

The San Francisco Arts Commission integrates the arts into daily city life through . . .

- ▮ community arts in neighborhoods, cultural centers and schools
- ▮ arts exhibitions, installations and events in public places
- ▮ support for local artists and arts organizations
- ▮ urban design review

DOCUMENTS DEPT.

DEC - 7 2001

SAN FRANCISCO
PUBLIC LIBRARY

*Teenager Natriece Spicer
awed a full house of
listeners at the WritersCorps
Youth Poetry Slam League.
Photo by Bob Hsiang*



**THE SAN FRANCISCO
ARTS COMMISSION**

Willie L. Brown, Jr.
Mayor

Stanlee Gatti, President
At Large

Andrew Brother Elk
Literature/Media Arts

Rod Freebairn-Smith
Architecture

Nery Gotico
Dance

Ralph Guggenheim
Media Arts

Steven Ishii
At Large

William Meyer
Architecture

Janice Mirikitani
Literature

Emery Rogers
Landscape Architecture

Denise Roth
At Large

Dugald Stermer
Painting

Dede Wilsey
At Large

Dear Mayor Brown and Members of the Board of Supervisors:

It is my privilege to present you with "Art in the City," which highlights the major activities and programs of the San Francisco Arts Commission during 1998-99.

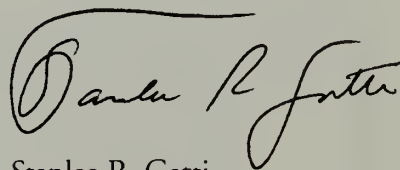
I was particularly gratified to watch the festive and appreciative audience that filled Sharon Meadow for the Arts Commission's annual free concert by our city's magnificent symphony orchestra. Also, huge numbers of San Franciscans and tourists took advantage of the chance to see Keith Haring's bright and joyful sculptures, which were on view in outdoor public places throughout the city until September 1998. I thank the Haring Foundation, Grants for the Arts/Hotel Tax Fund, and the San Francisco Fund for Public Sculpture for making this fabulous exhibition possible.

The Arts Commission integrates art into city life through eight diverse and productive programs—Public Art, the Gallery, Community Arts and Education, Cultural Equity Grants, Performing Arts, Civic Art Collections, Street Artist Licensing, and Civic Design Review.

I would like to thank former Commissioner Willis Kirk for his many years of dedicated service in the music chair. I am grateful for the enduring support of Andrew Brother Elk, Rod Freebairn-Smith, Ralph Guggenheim, Nery Gotico, Steve Ishii, William Meyer, Janice Mirikitani, Emery Rogers, Denise Roth, Dugald Stermer and Dede Wilsey, who have applied their vision, talent and energy to our mission.

I would also like to commend the Arts Commission staff for the enthusiasm and professionalism they bring to their ongoing work with artists, community groups, and other public agencies to ensure high quality art and aesthetic surroundings for San Franciscans of every age group, background and economic circumstance.

Finally, I would like to express my deepest appreciation to all of you for helping us bring the arts in all their marvelous variety to everyone.



Stanlee R. Gatti
President

Dear Mayor Brown and Members of the Board of Supervisors:

The year 1998-99 was one of new directions, accomplishments, visibility and tremendous satisfaction.

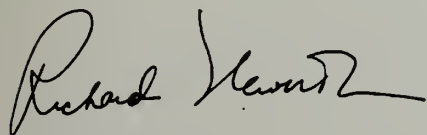
Our WritersCorps program for at-risk youth launched its first Youth Poetry Slam League, a citywide poetry contest that gave dozens of young men and women the chance to discover the power of their own written words. Two achieved national distinction when they joined counterparts from the country's other two WritersCorps programs in the Bronx and Washington D.C. to win the final match against a team of celebrated writers.

This year also marked the first completed restoration of a Golden Gate Park statue under the Commission's Adopt A Monument program, which encourages interested civic groups to take responsibility for the restoration of an entire monument. This past spring, the Arts Commission joined members of the historic preservation organization the Questers to celebrate the restoration of Charles Grafly's 1914 sculpture "Pioneer Mother" and the successful culmination of the group's two-year grass roots fundraising drive.

Our public art and gallery staff began working with members of the disabled community on guidelines to provide disability access to permanent public art works as well as temporary exhibitions in the gallery. Though ADA measures are already in place in some of the nation's museums, the San Francisco Arts Commission is the first urban arts agency in the country to address the very different challenges posed by art in public places.

Also, our gallery brings work by some of the Bay Area's most exciting artists to new and expanded audiences of San Francisco residents, employees and visitors through its ongoing series of exhibitions in City Hall. And our Civic Design Review program began a major, very long-term series of reviews of public buildings and other structures to be incorporated into Mission Bay, a development that will permanently affect the future face of the city.

I am grateful to the Arts Commissioners, my staff, our many and diverse artists, the people of the community, and all of you for helping to further art in our city.



Richard Newirth
Director of Cultural Affairs

ARTS COMMISSION STAFF

Richard Newirth
Director of Cultural Affairs

Nancy Gonchar, Deputy Director

Administration

Michele Liapes
Juan Martinez
Sally Wisnia
Raymond Wong

Arts Commission Gallery

Rupert Jenkins, Program Director
Cheryl Coon

Civic Art Collections

Debra Lehane, Program Director
Sarah Freeman

Community Arts and Education

Liz Lerma, Program Director
Carol Marie Daniels
Michelle Garcia
Janet Heller
Janice Hom
Sarah Lenoue
Kress MacLaren
Ann Wettrich

Cultural Equity Grants

Lawrence Thoo, Program Director
Khan Wong

Public Art

Jill Manton, Program Director
Nina Dunbar
Susan Gray
Judy Moran
Tonia Macneil
Susan Pontious
Kristen Zarembo

Street Artists Program

Howard Lazar, Program Director
Antoinette Worthly

Programs of the Arts Commission

Community Arts and Education 1

Support for community cultural organizations and facilities, arts programs for youth, and arts education in schools.

Gallery 5

Exhibitions of Bay Area artists in both indoor and outdoor spaces.

Public Art 7

Enrichment of the public environment through the commission of original, site-specific works of art for new city buildings and parks, and through the Market Street Art in Transit Program of temporary projects in all media.

Civic Art Collections 9

Maintenance and conservation of city-owned works of art.

Performing Arts 11

Annual presentation of the Summer in the City symphony concerts.

Cultural Equity Grants 12

Support for San Francisco's multicultural landscape through a system of one-time grants to arts organizations and individual artists.

Street Artists 18

Licensing of artists to sell handcrafted items in sidewalk vending spaces.

Civic Design 19

Design review of all construction on city public land.

Appendix

Budget 20

Community Arts and Education

Seniors and the disabled of the Bayview district are having their first chance to express themselves through painting, sculpture, music, dance and theatre at the Bayview Hunters Point Adult Day Health Center. In the Tenderloin, homeless and low-income people of all ages take advantage of the free workspace, materials and instruction at the Hospitality House Art Studio. The agency Continuum HIV Day Services now offers visual art workshops, open studios and artistic outings to people living with HIV.

The three agencies were recipients of Programs in the Community (PIC) grants, awarded each year by the Community Arts and Education (CAE) program. The purpose is to enable social service agencies, neighborhood centers and other non-arts organizations to incorporate the arts into their services to people in need.

This year, 10 organizations received PIC grants, totaling \$174,000. Other organizations that are including the arts in their programs through a 1998-99 PIC grant are Edgewood Center for Children and Families, Episcopal Community Services of San Francisco, Larkin Street Youth Center, Nihonmachi Legal Outreach, Potrero Hill Neighborhood House, Programs for People, Richmond District Neighborhood Center, and San Francisco Educational Services.

The PIC grants are one of the ways CAE promotes the revitalization of underserved communities through arts outreach and education.

This year, the CAE program served more than 500,000 people through those grants, support for neighborhood festivals, the Chinatown Community Arts Program and the four neighborhood cultural centers. CAE also administers the Commission's arts education and WritersCorps programs.

The four cultural centers—located in the Bayview, Western Addition, Mission and South of Market districts—are steadily expanding their classes, events, and other programs as a result of new support through Hotel Tax funding, which the CAE program administers.

CAE and the Cultural Equity Grants Program are also continuing to work on the Asian Pacific Islander Arts Community Development Initiative. The initiative is a long-range effort to develop a structure that will enable the city's many vital ethnically and culturally diverse Asian Pacific Islander arts organizations to combine resources for survival and growth.

"Art is a survival tool. People come in. . .to tear whatever is left out of the corner of their heart and put it on paper."

—Artist at Hospitality House Art Studio



The Hospitality House Art Studio in the Tenderloin provides free workspace, materials and instruction.

Arts Education

Nearly 200 elementary schoolteachers took a day away from the classroom and went off site in small groups to make music on a marimba, sculpt a three-dimensional map from clay, or learn the clown arts of juggling and acrobatics. They were taking workshops to discover and develop new skills in a variety of the performing, visual, literary and media arts.



When teachers discover and release their own creativity, they inspire their students to do the same.

Photo by Alex Torres.

"When teachers recognize and explore their own talents, they're able to inspire their students to do the same," said Monroe School principal Gil Archuleta, who has watched his young students master curriculum basics through an increasing variety of classroom visual and performing art projects. "The spin-offs are extraordinary."

The workshops are administered by CAE's arts education officer and sponsored by the Arts Education Funders' Collaborative (an alliance of foundations committed to restoring the arts to the city's public school curriculum). They are offered, in three-year cycles, to teachers from 26—approximately one-third—of the city's public elementary schools.

So far, more than 1000 teachers have taken the workshops, and this year new ones were developed for preschool and child development center teachers.

Teachers and others who work with youth can readily obtain information on San Francisco's arts programs and resources for youth in the directory *Inside/Out*, published by the Arts Education program and distributed free to all schools and organizations with arts programs for youth. Also, teachers, parents and artists pooled information and experience at a well attended regional symposium cosponsored by the Arts Commission and Golden Gate University. The all-day event focused on developing strategies and communications networks for advancing arts education for all Bay Area children and youth.

This year, the CAE Arts Education Program launched a pilot granting program to support arts education organizations. The 1999 recipients of a \$5000 grant for operations were California Poets in the Schools, LEAP. . Imagination in Learning, New Conservatory Theatre, Performing Arts Workshop, San Francisco Arts Education Project, Streetside Stories, TILT (Teaching Inter-Media Literary Tools), and Young Audiences of the Bay Area. Together, the eight nonprofits serve more than 60,000 S.F. children and youth through after-school workshops, summer programs, artist residencies in schools, and the production of performances, exhibitions, publications and multimedia projects.

The Arts Commission thanks the Koret Foundation for its generous support of the Arts Education grants.

WritersCorps

It was a full house at Borders Books and Music on Union Square, where 200 people turned out to hear the fresh new poems of a dozen city youth. It was the third WritersCorps Poetry Slam League event, and the young finalists were vying for the chance to team up with the best of their WritersCorps counterparts from the Bronx and Washington D.C. Winners were Natriece Spicer, Girls After School Academy, and Kethan H., Log Cabin Ranch School. Natriece and Kethan pulled the WritersCorps team to victory, defeating a team of well known celebrity writers. Both were offered scholarships to Howard University as a result of their WritersCorps achievements.

The young writers came from CAE's WritersCorps creative writing workshops in poetry, storytelling, playwriting and other literary art forms for at-risk youth, held after school or on Saturdays in schools, cultural centers, shelters, and other public facilities.

The Youth Poetry Slam League, launched in the spring of 1999, drew large and appreciative audiences for the program's emerging writers and performers.

For many WritersCorps participants, a workshop is their first chance to explore language and learn to use it as a tool, not only for creative self expression, but for problem solving, academic achievement and empowerment. Their teachers are established community writers, who receive special training from WritersCorps on teaching techniques, curriculum development, community outreach and conflict resolution.

The five-year-old program has consistently transformed the lives of San Francisco youth and their families through the written and spoken word. In 1998-99, WritersCorps reached 675 young people, aged 6 to 21. Seventy percent of them improved their writing skills and learning attitudes. Works by approximately 70 are published in the fifth-anniversary anthology *What It Took for Me to Get Here: Young Writers on the Journey through Life*.

San Francisco WritersCorps gratefully acknowledges the support of the Walter & Elise Haas Fund, the Richard and Rhoda Goldman Fund, Borders Books and Music, the National Endowment for the Arts, and the Department of Children, Youth & Their Families.

One Way

One way in and
One way out
On a long journey that's all
about me
And you on a One Way road,
you and me
Go along this road finding love
inside
Feel our fantasies like a big
sunflower
In your backyard.

—Terrell, 17
Log Cabin Ranch School

Goals

- ◆ Work with the Asian Pacific Islander arts community to develop a structure for the community's survival and growth.
- ◆ Finalize lease agreements with organizations operating three city-owned cultural centers.
- ◆ Improve cultural and artistic services in Chinatown by instituting professional gallery policies and practices at the Chinatown Community Arts Program Gallery.
- ◆ Improve cultural center funding program with streamlined financial management system.
- ◆ Develop a CAE section of the Arts Commission website to provide information on WritersCorps, arts education and other CAE activities and opportunities by means of calendars, bulletins, publications and special exhibits.
- ◆ Expand arts education goals to include parent education in the arts and artist training.
- ◆ Generate sources of consistent funding to ensure continued arts programming in every city elementary school classroom.
- ◆ Sponsor professional development workshops for teachers from another 26 public elementary schools and for teachers from preschool facilities.
- ◆ Expand access to the resource directory *Inside/Out* through the production of an on-line edition.
- ◆ Expand arts education grant program to support more organizations.
- ◆ Teach creative writing and transferable communication skills to at least 750 youth through WritersCorps workshops at 11 schools, community centers and social service agencies.
- ◆ Present second WritersCorps Youth Poetry Slam League and other public events.
- ◆ Expand WritersCorps publication program to include nationwide anthology and newsletter.

Arts Commission Gallery

The Arts Commission Gallery kicked off FY 1998-99 with "Burning Man: An Incendiary Exhibition," a collection of mixed media works typifying the art that is created for the now famous annual Burning Man festival in the Black Rock Desert in Nevada. After the opening reception, approximately 3,000 artists, costumed performers and people who love a happening jammed Civic Center for a ceremonial lighting of the 1998 Man, looming up from the Gallery's nearby outdoor exhibition space Exploration City Site. It was the first time the 50-foot wood effigy had been on view for San Franciscans before its transport to the desert.

Then, in late November, a huge crowd converged outside the Gallery at 401 Van Ness for the beginning of a special candlelight ceremony commemorating the 20th anniversary of the assassination of gay activist and political leader Harvey Milk. Inside, the Gallery itself was the venue for "Harvey Milk: Second Sight," a photographic tribute to the late supervisor that crystallized moments from the life and times of the man who made a lasting impact on local and national politics. In a collaborative event, local photographer Daniel Nicoletta had addressed a capacity crowd earlier that month in the Main Library's Koret Auditorium, where he reminisced about his former Castro Camera employer in a presentation titled "Remembering Harvey Milk."

The following spring, for the second year in a row and as part of the "Art in City Hall" program, the Gallery hosted World Press Photo, an international exhibition of the year's award-winning press photography. These are the only two times the prestigious international exhibition, sponsored by the United Press Photo Foundation in Amsterdam and now in its 42nd year, has been shown in the Bay Area.

Throughout the year, the Gallery presents a broad range of innovative and unusual contemporary, historical and community-oriented art works and events to San Francisco residents, workers and visitors. In 1998-99 it displayed works by

Residents and visitors of all ages came to City Hall to see the prestigious international exhibition Word Press Photo.



more than 350 artists in a total of 37 exhibitions, which were held both in the main gallery space at 401 Van Ness as well as in the lower-level corridors of City Hall. Three installations in all were exhibited at Exploration City Site. The Gallery hosted opening receptions for each exhibition as well as a number of off-site forums and other special events.

Gallery staff members frequently give presentations on exhibitions to school and community groups. Large numbers of artists, curators and others seeking works of art are served through the Slide Registry, which currently represents the work of nearly 500 artists. The Slide Registry is also available free of charge on line through the Arts Commission website <http://sfac.sfsu.edu>.

The Gallery received generous support from the Library Foundation for "Remembering Harvey Milk," and from Grants for the Arts for the "Art in City Hall" program. It is also most grateful for the in-kind donations of Sterling Art Services, which provided the framing for "Remembering Harvey Milk"

Goals

- ◆ Present readily accessible exhibitions at the Gallery and City Hall that will have diverse audience appeal.
- ◆ Interact with community and school groups.
- ◆ Increase emphasis on exhibitions that provide programmatic ADA access.

Public Art

There were 50 public art projects in progress this year. A number of the artists enlisted community youth, giving children and teens from throughout the city the experience of making their own artistic mark.

Four teenaged aspiring artists acquired an employable trade as they learned to cut, place and grout tiles under the supervision of nationally recognized mixed media artist Cheryl Riley. Their work is a permanent part of Riley's new mosaic "Angels of Mercy" on the outside wall of the new 9-1-1 Emergency Communications Center.

On Potrero Hill, Joshua Sarantitis even included neighborhood babies, whose hand prints are part of his tile mural "The Child Sees. . . BigSnail Fish" at newly renovated Jackson Park Playground. Approximately 75 enthusiastic older children turned out at the weekend workshops to help paint tiles, which Sarantitis then transported by bike and ferry to Sausalito for firing. And Hunters Point artist JoeSam also trained groups of Bayview youngsters to draw and paint on tile. Their imaginative creations will line the lower section of his indoor mural, which will be installed next year at the new Martin Luther King, Jr. Pool.

For their temporary exhibition of original posters, the team of Mary Newsom, Michelle Vassel, Renee Shearer and Clara Bedingfield led creative workshops for teenaged girls at several community centers. They combined their students' photos, drawings and writings into "ProGirl," six mixed media statements, from the teen female view, about family life, sexuality, pregnancy, AIDS awareness, and other issues affecting this underrepresented age and gender group.

All of the above artists were chosen from large pools of Bay Area applicants by independent selection panels established for each project.

Riley, Sarantitis and JoeSam were commissioned under the city's art enrichment ordinance, which provides for an allocation equivalent to 2% of the total construction cost of a new or renovated building or other civic improvement project. For each of them, the work included a long process of collaboration with teams of designers, city staff, and community members—beginning with the initial design of the new construction project—to produce art that would be specific to its site and meaningful to the community. The Arts Commission awarded 16 commissions for permanent works of art this year. Of the 28 artists receiving them, either individually or as a team, 21 were local and 10 were people of color.



*Artist JoeSam helped Bayview children paint tiles for his new mural to be installed at the Martin Luther King, Jr. Pool.
Photo by Craig Mole*

**Permanent Works of Public Art
Completed in 1998-99**

"Angels of Mercy"

Cheryl Riley
9-1-1 Center
1011 Turk Street

This green, silver and white outdoor tile mosaic, composed into Byzantine-style halos, is the artist's tribute to the emergency communications dispatchers who serve people in trouble.

"Water Table"

Clifford Rainey
9-1-1 Center
1011 Turk Street

This black granite sculpture with flowing water is a soothing feature in the 9-1-1 dispatchers' employee lounge.

"The Child Sees . . . BigSnail Fish"

Joshua Sarantitis
Jackson Park Playground
17th and Arkansas Streets

A colorful tile wall featuring a patchwork collage of children's hand painted tiles as well as the artist's own whimsical imagery.

**"Deities of Knowledge
and Culture"**

Emmanuel Montoya
Mission Branch Library
2601 Mission Street

A triptych of mixed media linocut prints portraying gods of knowledge and culture from three ancient traditions.

The "ProGirl" team was one of four local competitors receiving commissions under the Market Street Art in Transit Program to produce art posters reflecting life along Market Street. Each set of posters was exhibited on sidewalk kiosks along Market Street for three months. The Arts Commission is grateful to the LEF Foundation for its support of these presentations of contemporary community art to the workers, shoppers and pedestrians of San Francisco's main transit corridor.

Program staff attended 40 community meetings in city neighborhoods to inform community members about upcoming projects and obtain their input.

The public art staff also oversaw the fabrication of 18 large-scale permanent works of art for the new San Francisco International Airport, scheduled to open in summer 2000.

Goals

- ◆ Provide disability access to permanent and temporary works of public art. Arts Commission staff members are working with members of the disabled community to develop guidelines to ensure ADA access to public art projects. Though many private museums have taken steps to make their collections accessible to the disabled, the San Francisco Arts Commission is the first local arts agency in the country to confront the challenge of making public art—outside the confines of a traditional exhibition space—ADA accessible.
- ◆ Manage a diversity of public art projects designed to enrich the urban environment throughout San Francisco's neighborhoods and commercial districts.
- ◆ Give neighborhood presentations to inform communities about upcoming public art projects and the selection process.
- ◆ Keep communities informed of progress and give them opportunities for input through follow-up neighborhood presentations by staff and artists.
- ◆ Maintain up-to-date public art opportunity hotline.
- ◆ Distribute informational fact sheet and survey of public art projects completed over the past 15 years.
- ◆ Develop extensive web site to inform the public about public art projects and opportunities.

Civic Art Collections

A 1914 monument in Golden Gate Park now shines with its original luster, thanks to the efforts of the Questers, an international organization devoted to the preservation of antiques and historic landmarks. "Pioneer Mother," early 20th-century sculptor Charles Grafly's tribute to the women of the westward movement, is the first of numerous seriously weathered statues to be restored under the Commission's Adopt A Monument Program.

The group launched its vigorous campaign nearly three years ago. Led by the city's St. Francis chapter, Questers throughout California steadily raised the money for "Pioneer Mother" through quilt raffles, book drives, garage sales, and collection jars.

The Adopt A Monument program was established to seek interested civic groups that would make the commitment to a statue needing restoration. To date, it has also generated approximately \$40,000 from individuals and groups for other monuments.

Maintenance and restoration of the City's public art are two of the main roles of the Civic Art Collections program, which also catalogues and inventories the approximately 3,000 works owned by the City and County of San Francisco.

This year, the program began restoration of Lotta's Fountain on Market Street and, in Golden Gate Park, "Baseball Player" by Douglas Tilden, and "William McKinley" by Robert Ingersoll Aitken. It is also assisting members of the North Beach community in their grass roots drive to restore the Marini Plaza Bear. All restoration treatments are by professional conservators.

The Collections Program thanks the Questers for their adoption of Pioneer Mother, the many people of the North Beach community for their contributions to the restoration of the Bear, the numerous other individuals and organizations for their donations to the Adopt A Monument Program, and Save Outdoor Sculpture! for its 1998 achievement award in recognition of the Arts Commission's commitment to preserving outdoor monuments.

"Pioneer Mother" is the first monument to be restored under the Arts Commission's Adopt A Monument Program.



Goals

- ◆ Complete restoration of Lotta's Fountain, "Baseball Player," and "William McKinley."
- ◆ Begin restoration of three more monuments in Golden Gate Park.
- ◆ Find more funds and donors for the Adopt A Monument program.
- ◆ Provide internet access to the Civic Art Collection.

Performing Arts

The picnickers filled Sharon Meadow on a sunny Sunday afternoon in July to hear guest conductor Michael Morgan of the Oakland East Bay Symphony lead the San Francisco Symphony orchestra in works by Bernstein, Ellington, Gershwin, and other beloved composers. There was pre-concert entertainment, and people of all ages stopped at the booth by the stage for musical instrument demonstrations by orchestra members.

This was the fourth year that the Arts Commission has sponsored the free outdoor concert as part of the annual Summer in the City pops concert series. The festive three-week indoor series at Davies Symphony Hall provides a diversity of high-quality performances at affordable prices. Guest artists for 1998 included Bernadette Peters, Johnny Mathis and Andrea Marcovicci. Other programs ranged from the opening night performance of Beethoven's Ninth Symphony to the popular Rodgers & Hammerstein sing along, Bugs Bunny on Broadway, and evenings of Russian and French favorites.



Sharon Meadow concert goers stopped at the booth by the stage for musical instrument demonstrations by symphony orchestra members. Photo by Terrence McCarthy.

The Arts Commission also sponsored special symphony concerts in the neighborhoods, at the Bayview Opera House Ruth Williams Memorial Theatre and the Chinatown Community Arts Program quarters in the Chinese Culture Center.

Goals

- ◆ Present Summer in the City concerts with diverse audience appeal at Davies Symphony Hall.
- ◆ Present free concert at Sharon Meadow, including pre-concert events.
- ◆ Present special concerts in neighborhood cultural centers.

Cultural Equity Grants

A muralist with a plan for a community work in the Mission District, a Tenderloin theatre group needing space for its performances, and a women's educational media group undertaking a two-year youth education project were among this year's 100 recipients of Cultural Equity Grants.

San Francisco is home to a wealth of small and vigorous arts organizations as well as a large number of dynamic individual artists. Many of them have developed a unique, even intimate, rapport with one or more of the city's diverse neighborhoods and communities. And many are struggling to survive. Since 1993, the Cultural Equity Grants program has been giving them the opportunity to seek an equitable share of the city's financial support for the arts.



*The Likha Pilipino Folk Ensemble, an Organization Project grantee, performed traditional Filipino dance at the Palace of Fine Arts.
Photo by Joan Cuenco.*

The program provides financial support under the following four categories. Cultural Equity Initiatives support long-term organizational development or initiatives. Organization Project Grants are awards to arts organizations for public presentations and exhibitions. Creative Space supports facilities planning and improvement. Individual Artist Commissions are grants to individual artists for arts projects in the community. The common mission of each is to nurture a vibrant arts community that reflects San Francisco's broad ethnic diversity and variety of cultural traditions. Money for Cultural Equity Grants comes from a Hotel Tax Fund allocation.

The Cultural Equity Grants program also awards a limited number of special project grants to small, volunteer-based organizations.

The program has also supported ArtHouse, a joint program of the Arts Commission and California Lawyers for the Arts that promotes affordable live/work spaces for artists. In collaboration with the Community Arts and Education program, Cultural Equity Grants has supported members of the widely diverse Asian and Pacific Islander arts community in their efforts to develop an infrastructure that will enable the city's many ethnically and linguistically different Asian Pacific arts organizations to pool resources for survival and growth.

During 1998-99, Cultural Equity Grants totaled \$1,451,930 million.

Cultural Equity Initiatives

Cultural Equity Initiatives (CEI) grants invest in the development, sustainability and growth of San Francisco arts organizations that are deeply rooted in and able to express the experiences of historically underserved communities. The long-term goal is to ensure that all the cultures and subcultures of San Francisco are represented by thriving, visible arts organizations. CEI grants are awarded under two subcategories, Level One and Level Two. Level One grants are made in amounts of up to \$15,000 to support organizational development initiatives over a one-year period. Level Two grants, which support large-scale organizational development initiatives, are available in amounts of up to \$75,000 over a two-year period, or \$120,000 over a three-year period.

CEI Grants, Level One

ABADA Capoeira S.F./Brazilian Cultural Academy	\$15,000
Accion Latina-Encuentro del Canto Popular	\$12,750
American Indian Contemporary Arts	\$13,575
Asian Improv Arts	\$15,000
Barangay Dance Company	\$2,000
California Contemporary Dancers	\$12,750
Campo Santo	\$13,250
Chamberworks/Sukay Project	\$12,750
Cine Accion	\$15,000
Cultural Odyssey	\$12,750
ETH-NOH-TEC	\$15,000
Filipino American Arts Exposition/PRC	\$15,000
Galeria de la Raza	\$15,000
Iconoclast Productions	\$15,000
Instituto Pro Musica de California	\$15,000
Kearny Street Workshop	\$15,000
La Pocha Nostra	\$15,000
Loco Bloco Drum and Dance Ensemble	\$15,000
The New Conservatory Theatre Center	\$15,000
Northern California Music and Art Culture Center, Inc.	\$12,750
Qcc The Center for LGBT Art & Culture	\$15,000
Queer Arts Resource	\$5,150
Theatre of Yugen	\$15,000
Working Women Theatre Festival/SFWC	\$12,582



Organization Project grantee Flyaway Productions gave free aerial dance performances to celebrate the restoration of Islais Creek.

CEI Grants, Level Two

Brava! For Women in the Arts/Brava Theater Center	\$120,000
The Mexican Museum	\$120,000
Women's Educational Media	\$75,000

Organization Project Grants

This program awards grants to small and mid-sized arts organizations for local public presentations of exhibitions, installations, concerts, readings, performances, film and video screenings, new media events, and other art activities.

Afro Solo Theatre Company	\$15,000
California Signrise Corporation	\$12,000
Children's Book Press	\$12,000
Common Sense Composers' Collective	\$12,000
El Teatro de la Esperanza	\$12,000
Flyaway Productions	\$12,000
Frameline	\$15,000
Harvey Milk Institute	\$15,000
Intersection for the Arts	\$12,000
Joe Goode Performance Group	\$15,000
Kulintang Arts	\$12,000
Labayen Dance/SF	\$12,000
Likha Pilipino Folk Ensemble	\$12,000
Lorraine Hansberry Theatre	\$12,000
New Langton Arts	\$15,000
Omulu Capoeira	\$12,000
The Playwrights Foundation	\$12,000
POOR Magazine	\$12,000
Rova Saxophone Quartet	\$12,000
San Francisco Arts Education Project	\$12,000
San Francisco Camerata Americana	\$15,000
San Francisco Contemporary Music Players	\$12,000
San Francisco Mime Troupe	\$15,000
Shadowlight Productions	\$15,000
Sixth Street Photography Workshop	\$12,000
Small Press Traffic Literary Arts Center	\$12,000
SOMARTS	\$20,000
Southern Exposure	\$12,000

Stephen Pelton Dance Theatre	\$12,000
Tenderloin Opera Company	\$11,200
Visual Aid	\$12,000
World Music at Clarion	\$9,860
Word for Word	\$12,000
Youth Speaks	\$15,000

October 15, 1999

Dear Lawrence:

I would like to express our appreciation to you and the San Francisco Arts Commission for the 1999 Organization Project Grant to support our new Intersection Directions program.

Intersection for the Arts' continued growth and success in no small way reflects the San Francisco Arts Commission's commitment to supporting artistic and cultural diversity, integrity and accomplishment. It is with great pride that Intersection represents this commitment to local and visiting artists and audiences, and national and international artists and arts organizations.

Deborah Cullinan
Executive Director
Intersection for the Arts

Individual Artist Commissions

This program awards grants of up to \$10,000 to individual artists for specific art projects that culminate in public presentation or include other forms of public participation, such as a neighborhood workshop. Grants are awarded in each discipline in alternate years. In 1998-99, grants were made in the visual, literary or media arts, or in combinations of those fields.

Media Arts

Sophia Erini Constantinou	\$8,000
Pat Ferrero	\$10,000
Samuel Green	\$8,000
Brenda Hutchinson	\$3,080
Nancy D. Kates	\$10,000
Spencer Nakasako	\$10,000

Rebekah V. Sitty	\$7,720
Eric Slade	\$10,000
Gyorgi S. Vlasenko	\$8,000
Michael Stephen Wallin	\$10,000
David Robert Weissman	\$10,000
David Charles Yanofsky	\$8,000

Literary Arts

Justin Chin	\$7,360
-------------	---------

Visual Arts

Jan Ellen Cook	\$8,000
Sergio De La Torre	\$8,000
Frederick Hayes	\$3,840
Laurel Hunter	\$2,433
Rudy E. Lemcke	\$8,000
Saiman Li	\$8,000

Interdisciplinary and Multidisciplinary

Remy Charlip	\$10,000
Edith Crichton	\$7,980
Jeffrey Kao	\$8,000

Creative Space

The Creative Space program provides support for improvements to facilities for small and midsize organizations and for live-work space for individual artists. Grant proposals are accepted in two categories, facilities planning and capital improvements.

Artspace Development Corporation	\$17,000
Bay Area Theatersports	\$17,000
Bay Area Video Coalition	\$12,750
CELLspace	\$17,000
EXIT Theatre	\$20,000
Film Arts Foundation	\$15,000
509 Cultural Center/Luggage Store Annex	\$20,000
National Japanese American Historical Society, Inc.	\$8,500
San Francisco Mime Troupe	\$17,000
SOMARTS	\$20,000
Thick Description	\$20,000

California Lawyers for the Arts (special administrative grant for ArtHouse joint project)	\$12,500
----------------------------------------------------------------------------------------------	----------

Special Project Grants

These grants support special projects by very small volunteer-based organizations.

Go Productions	\$900
San Francisco Classical Guitar Society	\$900
Infinity Productions	\$900
Manifold American Symphony	\$900
Moving Beyond Productions	\$900
Nina Galin Music and Dance	

Street Artists

It is possible to see the city's colorful street artists on the job any day of the year. Licensed by the Arts Commission to sell their own handmade products, they are assigned by lottery to one of approximately 350 legal sidewalk vending spaces, located largely in the downtown or Fisherman's Wharf areas.

Over the years, the Commission has served thousands of local artists and craftspeople through the Street Artists Licensing Program, which enables them to launch and build their own independent businesses, support themselves and their families, and even put their children through college. The street artists offer city residents and visitors a vibrant outdoor marketplace while contributing to the economic life of the city.

Goals

- ◆ Negotiate with merchant and building owner organizations for additional vending spaces.
- ◆ Improve customer access through an on-line program registry organized by craft types and names of artist.
- ◆ Produce brochures, fact sheets, signage and other materials to heighten artists' visibility.
- ◆ Upgrade the screening criteria of applicant wares to ensure a higher degree of craftsmanship.

San Francisco's street artists are on the job every day of the year.

Photo by Lenny Limjoco.



Civic Design Review

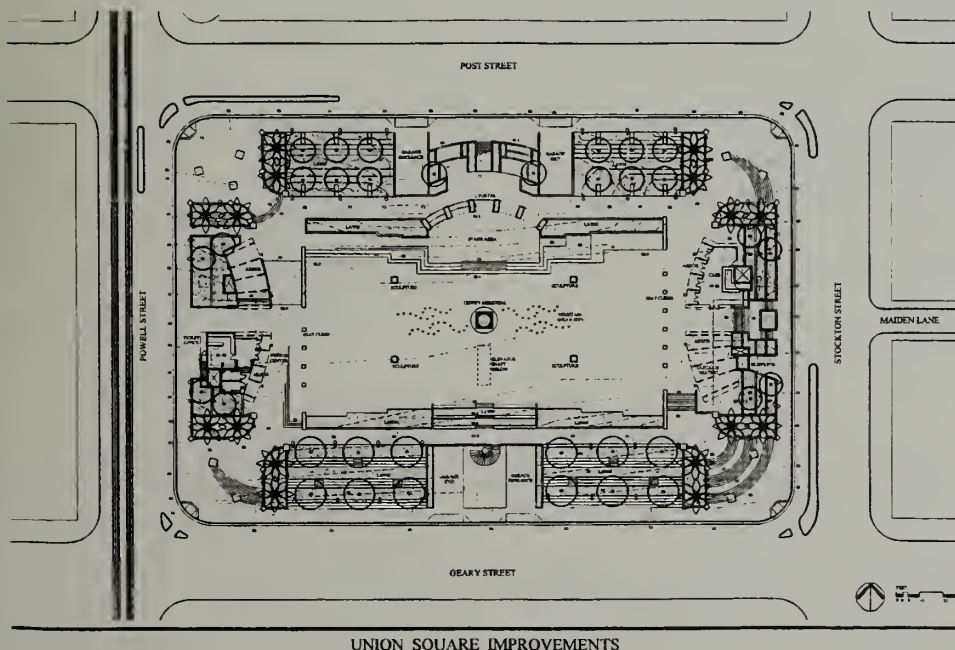
The Civic Design Review Committee evaluates the design of all new and restored civic construction projects, large and small, to ensure the highest quality of urban design possible throughout the city's neighborhoods and commercial districts. Projects include buildings, bridges, viaducts, gates, fences, lamps and other structures to be erected on city public land. The Committee, which consists of the Commission's two architects and one landscape architect as well as another member, will also advise private property owners on beautification issues if requested.

This year, it initiated the first of a long-range series city public projects planned for Mission Bay, beginning with streetscapes. The 30-year development will have a lasting impact on the visual, social and cultural face of the city.

In 1998-99, the Committee reviewed approximately 100 projects. Reviews are conducted in three phases—conceptual design, design development including colors and materials, and final working drawings.

Goals

- ◆ Rigorous review of new civic construction projects, including those within Mission Bay, to ensure the highest quality of urban design throughout San Francisco.



The Civic Design Committee approved a new conceptual design for Union Square.

FY 98/99 Budget

General Fund

The General Fund provides for the infrastructure of the Arts Commission. General Fund monies pay for some of the core staffing for Administration, Community Arts and Education, and the Civic Art Collection, as well as for core operating supplies and expenses for these programs.

The largest program fund in the General Fund is the Municipal Symphony Fund, which is based on a special tax assessment. This is the fund used to support the annual Summer in the City concert series.

Program Funds

Municipal Symphony Fund	\$808,338
-------------------------	-----------

Administrative Funds

Program and Support Staff	\$406,917
Mandatory Fringe	\$101,205
Telephone	\$4,250
Materials and Supplies	\$4,750
Office Rental	\$80,115
Human Resources	\$893
Reproduction	\$4,085
Insurance	\$530
PUC/Light, Heat & Power	\$20,128

Subtotal Program and Administrative	\$1,431,211
--------------------------------------------	--------------------

Capital Funds

Cultural Center Maintenance	\$75,000
Monument Maintenance	\$10,000
Lotta's Fountain Rehabilitation	\$160,000

Subtotal Capital	\$245,000
-------------------------	------------------

Total General Fund	\$1,676,211
---------------------------	--------------------

Other Funds

In addition to the General Fund, the Arts Commission depends on other funding sources for its programs:

Market Street Maintenance Funds (see Public Art Program)	\$85,843
JC Decaux (see Public Art Program)	\$3,000

Youth Art Funds (see Community Arts and Education)	\$115,922
Grants for the Arts (see Community Arts and Education)	\$200,000
California Arts Council (see Community Arts and Education)	\$41,882
Department of Children, Youth and their Families / DCYF (see Community Arts and Education)	\$150,000

Street Artist Revenues \$146,978
The Street Artist Program is funded solely through street artist license fees.

Art Enrichment

Funds transferred 1998-1999 \$1,257,431
The Art Enrichment Program is funded from the construction budgets of new and remodeled City structures and buildings. Funds from these projects are allocated for the incorporation of public art.

Cultural Equity Grants FY 98-99 Budget \$1,852,056
The Cultural Equity Grants program is funded from the City's Hotel Tax Fund.

Cultural Center Funding (Hotel Tax) \$1,700,000

Public Art Fund

The earned income in the Public Art Fund is allocated to Arts Commission programs. The following allocations were approved for spending in fiscal year 98/99:

Art Gallery – Programming and Administration	\$83,900
Public Information	\$62,500
Interns	\$20,000
Arts Management Fellowship	\$20,000
Membership Dues	\$7,000
Staff Travel	\$5,000
Website Services	\$3,450
Staff Training	\$3,000
Administrative Expenses	\$8,400
Community Arts & Education	
Program Administration	\$44,100
Programmatic Expenses	\$8,000
Grant to ArtHouse	\$12,500

Subtotal Public Art Fund \$277,850

Total Other Funds \$5,830,962

DOCUMENTS DEPT.

DEC - 7 2001

SAN FRANCISCO
PUBLIC LIBRARY

12-07-01A10:20 RCVD

70
2
99-
000

DOCUMENTS DEPT.

JUN 27 2003

SAN FRANCISCO
PUBLIC LIBRARY

San Francisco Arts Commission

1999-2000 Annual Report

The San Francisco Arts Commission is pleased to present this annual report highlighting its activities and accomplishments during the year 1999-2000.

San Francisco Arts Commission
25 Van Ness Avenue, Suite 240
San Francisco, CA 94102
Tel: 415-252-2590
Fax: 415-252-2595
e-mail: sfac@ci.sf.ca.us
web site: <http://sfac.sfsu.edu>

San Francisco Arts Commission

25 Van Ness Avenue, Suite 240

San Francisco, CA 94102

Tel: 415-252-2590

Fax: 415-252-2595

e-mail: sfac@ci.sf.ca.us

web site: <http://sfac.sfsu.edu>

San Francisco Arts Commission 1999-2000 Annual Report

The San Francisco Arts Commission integrates the arts into city life through . . .

- art installations, exhibitions and events in public places
- conservation and restoration of historic monuments and other civic art works
- dance, music, festivals, arts workshops, and education in neighborhoods, schools and community facilities
- support for local artists and arts organizations
- urban design review

THE SAN FRANCISCO ARTS COMMISSION

Willie L. Brown, Jr.
Mayor

Stanlee Gatti, President
At Large

Denise Roth, Vice President
At Large

Kirk Anderson
At Large

Andrew Brother Elk
Literature/Media Arts

Blanche Brown
Dance

Andrea Cochran
Landscape Architecture

Rod Freebairn-Smith
Architecture

Eddie Marshall
Music

Ralph Guggenheim
Media Arts

William Meyer
Architecture

Janice Mirikitani
Literature

Barbara Stauffacher Solomon
Sculpture

Dugald Stermer
Painting

Ethel Pitts Walker
Theatre

Dede Wilsey
At Large

ARTS COMMISSION STAFF

Richard Newirth
Director of Cultural Affairs

Nancy Gonchar, Deputy Director

Public Art

Jill Manton, Program Director

Nina Dunbar

Susan Gray

Judy Moran

Tonia Macneil

Susan Pontious

Kristen Zaremba

Arts Commission Gallery

Rupert Jenkins, Program Director

Natasha Garcia-Lomas

Elizabeth Ellegood

Civic Art Collections

Debra Lehane, Program Director

Sarah Freeman

Community Arts and Education

Liz Lerma, Program Director

Rachelle Axel

Carol Marie Daniels

Janet Heller

Janice Hom

Kress MacLaren

Avesa Rockwell

Robynn Takayama

Cultural Equity Grants

Lawrence Thoo, Program Director

Jenny Louie

Street Artist Program

Howard Lazar, Program Director

Antoinette Worthy

Administration

Ann Courtright

Kan Htun

Michele Liapes

Juan Martinez

Sally Wisnia

Raymond Wong

Contents

Public Art

Enrichment of the urban environment through the commissioning of site-specific art for new city buildings and parks, and through the Market Street Art in Transit Program of sidewalk exhibitions

Gallery

Exhibitions of work by Bay Area artists

Performing Arts

Annual presentation of Summer in the City symphony "Pops" concerts

Civic Art Collection

Maintenance, restoration and conservation of city-owned works of art

Community Arts and Education

Support for arts programming in schools, community facilities, cultural centers and the neighborhoods

Cultural Equity Grants

Support for San Francisco's multicultural landscape through grants to arts organizations and individual artists

Street Artists

Licensing of artists to sell handcrafted items in public places

Civic Design

Design review of all new building projects on city public land

1999-2000 Budget

Public Art

San Francisco's Public Art Program promotes a diverse and stimulating cultural environment for the city's residents, visitors and employees through the integration of original works of art into new or renovated public buildings, parks, transportation facilities, and other civic improvement projects. One of the first in the country, the Public Art Program was established in 1969 by a city ordinance that provides for an art enrichment allocation equivalent to 2% of the construction cost of the new project. The goal is to enrich the city's neighborhoods with original works for new public buildings, streetscapes, and other civic improvement projects.

For example, San Francisco artists Mark Roller and Colette Crutcher focus on the history and growth of the surrounding OMI district in their two colorful concrete panels flanking the entrance to the new Ocean View Public Library. Each panel features a tree of knowledge against a horizontal cityscape of neighborhood landmarks, ranging from a turn-of-the-century race track and a historic fire station to a modern Muni metro car and the new community center across the street. The aim, says Roller, who spent several months researching the area's history, "was to show how growth and new possibilities are rooted in the heart of what has gone before."

Over in the Mission District, the outside walls of Jose Coronado Playground's new recreation center are covered with tile murals displaying Aztec-inspired images of animals, birds and plants. Artists Eduardo Piñeda and Ray Patlan hand-painted the vivid pieces to reflect the Mission's traditionally Latino community and culture.

At the Sunnydale Pump Station on Candlestick Cove, Patricia Johanson's earth sculpture "Endangered Garden," featuring a restored butterfly meadow newly planted with native wild flowers, extends one-third mile along the Bayview Hunter's Point shoreline. Neighborhood day campers were enthusiastic and able assistants in the project. The energetic crew of six- to 10-year-olds weeded and mulched the eroded, overgrown surface in preparation for the plants, which attract several species of butterflies that once frequented the area.

In the process of creating work that will be unique to the site, artists work closely with the architects, engineers and managers of a project from the earliest pre-design phase to ensure that art will be smoothly integrated into the new facility or site. Most art projects are in progress for three to five years—if not longer—before construction and final installation are done. During that time, the artist also meets with the surrounding community to ensure that the final piece will be meaningful to the new project's users, workers and neighbors.

Artists are selected from large applicant pools by an independent selection panel. Commissions are awarded in accord with San Francisco's public art ordinance, which provides for an art enrichment allocation equivalent to 2% of the construction cost of the new project. During 1999-2000, the Arts Commission initiated work on 11 new

commissions. Of the artists receiving them, nine were local, and five were people of color.

Art on the Street

The Market Street Art in Transit Program brings the work of local emerging artists into the daily lives of workers, shoppers and other pedestrians through an ongoing series of temporary outdoor exhibitions of original poster art on sidewalk kiosks. This year, the program presented work by Margaret Kilgallen, Stanley Chan, Michael Loggins and Amy Ellingson.

Acknowledgements

The Arts Commission thanks the U.S. Forest Service for the Urban Resources Partnership Grant in support of the Endangered Garden restoration project, and Infinity Outdoor for its support of the Market Street Art in Transit program.

Arts Commission Gallery

A recent Arts Commission Gallery exhibition challenged its audience with these questions: What does fear look like? How is it represented in today's culture? How has that look changed over the years? Titled "Facing Fear," the display of mixed media works by approximately 20 artists ranged from a video recreating the 1960 shower scene in Alfred Hitchcock's "Psycho" to contemporary photographer Richard Barnes' studio shots of the "Unabomber" cabin and developmentally disabled artist Michael Loggins' handwritten lists of everyday anxieties.

"Facing Fear" was one of eight exhibitions presented during the year 1999-2000 in the Gallery's main Veterans Memorial Building venue, where program director Rupert Jenkins often showcases groups of some of the Bay Area's most exciting and innovative artists.

Jenkins also focuses on a diversity of other types of exhibitions, particularly in the Gallery's other Civic Center sites—lower level City Hall, the windows of the old Gallery Building at 155 Grove Street, and Exploration City Site, an outdoor venue at 165 Grove Street. Examples of last year's City Hall exhibitions include photomurals by the renowned aerial photographer Robert Cameron, drawings and paintings by children of the Nazi concentration camp Terezienstadt, and a display of historic sheet music covers from the collection of the Performing Arts Library and Museum. Across the street, in the outdoor space at 165 Grove Street, Mark Brest van Kempen created and nurtured his living urban marsh "Circa 1700," with a pond, tule reeds, pennywort, bulrush and other native wetland plants as a monument to the original ecosystem of what is now Civic Center. The 155 Grove Street windows next door displayed the variety of shorebirds and mammals that once inhabited the undeveloped area.

The goal of the gallery program, says Jenkins, is to engage as many different viewers as possible through free exhibitions that may be contemporary, historical or community based. "We offer our exhibitors the backing of the city, so that local artists and curators can show their work in a professional and centrally located environment."

In all, Jenkins and his staff presented 32 Civic Center exhibitions, representing the work of more than 250 local artists. The gallery also hosts opening receptions for each exhibition, as well as guided tours, forums in the nearby main library, visits from school groups, and other special events.

Currently, the Gallery is collaborating with the Rose Resnick Lighthouse for the Blind to make exhibitions in City Hall accessible to the visually impaired.

Acknowledgements

The Arts Commission gratefully acknowledges the generous support of Grants for the Arts for the Gallery's City Hall exhibitions.

The Civic Art Collection

Water flowed again from the lion heads of Lotta's Fountain. The occasion was in honor of the 124-year-old landmark's return to its downtown site after nearly a year of thorough restoration by a team of fine arts conservators, custom fabricators, structural engineers, iron workers, plumbers, electricians and carpenters. Several hundred people attended the rededication ceremony hosted by Mayor Willie L. Brown, Jr. and Arts Commission President Stanlee Gatti.

The fountain—a gift from Gold Rush era entertainer Lotta Crabtree—is one of the most famous works in the City's civic art collection of approximately 3,000 pieces, ranging from historic monuments to paintings, murals, tapestries and pieces of jewelry. The collection includes gifts from artists and citizens as well as works commissioned or purchased through the Public Art Program. An on-line catalog is now accessible on the Arts Commission web site <http://sfac.sfsu.edu>.

Program Director Debra Lehane and her staff catalog all works as well as overseeing their maintenance, restoration, which involves the replacement or addition of materials, and conservation, in which the original materials are retained in preservation. The program lends works to museums or other organizations for local exhibitions, and provides art for city buildings and offices when requested.

In addition to Lotta's Fountain, the Commission also completed conservation of several Golden Gate Park statues: "Robert Emmet" by Jerome Connor, 1916, "Goethe and Schiller" by Ernst Rietschel, 1901, "William McKinley" by Robert Ingersoll Aitken, 1904, and "Baseball Player" by Douglas Tilden, 1892. It also repaired and restored the Marini Plaza Bear in Washington Square Park, and began conservation and structural reinforcement of the 210-year-old Buddha in the Japanese Tea Garden.

Acknowledgements

The Golden Gate Park projects were made possible by the Adopt a Monument Program, through which the City partners with individuals and civic groups interested in supporting the conservation or restoration of a particular sculpture.

The Arts Commission thanks Jim and Noreen Ruane for their gift to adopt "Robert Emmet," the United German-American Societies of San Francisco and Vicinity, Inc. for their gift to adopt "Goethe and Schiller," and the people of the North Beach community for their donations to the Marini Plaza Bear project.

Performing Arts

Picnickers of all ages filled Sharon Meadow to hear Marin Alsop, one of the country's foremost woman conductors, lead the San Francisco Symphony in an afternoon of music with an outer space theme. The orchestra performed "The Planets" by Gustav Holst as well as music from "Star Trek," "Star Wars," and "The Phantom Menace." There was pre-concert entertainment, and orchestra members gave musical instrument demonstrations.

The Arts Commission presented the free outdoor event as part of the annual Summer in the City Pops concert season, which provides a diversity of high-quality performances at affordable prices. Guest artists for the indoor concerts at Davies Symphony Hall included Patti Lupone, Roberta Flack, Arlo Guthrie, and the Gay Men's Chorus. Other performances included the popular Rodgers & Hammerstein sing-along, "Bugs Bunny on Broadway," and evenings of classical favorites. The three-week series drew a combined audience of more than 24,000 people.

The Commission and the Symphony also jointly presented several free concerts in city neighborhoods. Musicians with "Adventures in Music," the Symphony's education program, performed twice at the Bayview Opera House Ruth Williams Memorial Theater, symphony orchestra members gave a chamber music concert at the Chinese Cultural Center, and pianist Jon Jang performed with the jazz ensemble.

Community Arts and Education

The CAE program served more than 500,000 San Franciscans of all ages through arts education, grants to nonprofit organizations for cultural festivals and arts programming, the Chinatown Community Arts Program and the four cultural centers.

Arts Education

A crowd of men and women gathered at a Potrero Hill elementary school to join their children in mask making, dance, storytelling, and other arts activities. The Saturday morning Family Arts Workshops were a pioneer PTA project, supported by the Arts Commission to expand the city's elementary arts education program to the young participants' mothers and fathers.

"This was simply a day for parents and children to be together, making art and music," said Community Arts and Education program director Liz Lerma.

Many parents of school-age children aren't aware of the importance of the arts to overall learning, according to Lerma, and they don't spend family time on art projects or outings to museums and performances. But these first-year participants left their sessions armed with suggestions for creating music, drama, dance and visual art at home. Possibilities included singing in the car or beating time with spoons, dressing up in old clothes and hats to put on a living room show, and creating shapes with crayons, colored paper, homemade clay, yarn, and household scraps.

"They went away with all kinds of new ideas," said Lerma, "and they'll come up with more of their own. Next year's Family Art Day will be much bigger!"

The Community Arts and Education (CAE) Program promotes arts education in schools through professional development workshops for elementary school and child development center teachers, the distribution of its comprehensive arts education resource directory *Inside/Out*, and a granting program to support arts education organizations.

Last year, approximately 800 teachers participated in the professional development workshops, and more than 1,000 copies of *Inside/Out* were distributed free to people working with youth at nonprofit organizations. Grants of \$5,000 each were awarded to the following San Francisco-based arts education organizations: California Poets in the Schools, LEAP. . . Imagination in Learning, New Conservatory Theatre, Performing Arts Workshop, San Francisco Arts Education Project, Streetside Stories, TILT (Teaching Inter-Media Literary Tools), and Young Audiences of the Bay Area.

In Celebration of Culture: Festival Grants

Throughout segments of the city—from the extensive Sunset District to compact Bernal Heights—people come out of their homes to mingle with one another at annual neighborhood festivals. The community-organized events are occasions for residents and merchants to come together for food, camaraderie, performances, and displays of work by neighborhood artists. Through its festival grants for these local events, the CAE Program supports culturally diverse visual art, dance, music, street theatre and other artistic expression throughout the city. This year, the Program awarded the following grants for community art festivals.

Bernal Heights Neighborhood Center	Fiesta on the Hill	\$3,250
Columbia Park Boys/Girls Club	Visifación Valley Community Festival	\$3,250
509 Cultural Center	In the Street Theatre Festival	\$3,250
Potrero Hill Neighborhood House	Potrero Hill Festival	\$3,250
Precita Eyes Muralists Association	Urban Youth Arts Festival	\$3,250
Sojourner Truth Family Services	Third Street Faire	\$3,250
S.F. Police Department	Tenderloin Juneteenth Festival	\$1,000
San Francisco SAFE	Holiday Unity Parade	\$3,250
S.F. Unified School District	Youth Arts Festival	\$6,000
Sunset District Neighborhood Coalition	Sunset Community Festival	\$2,500
Treasure Island Homeless Development Initiative	Celebrating 94130	\$3,250

Serving People in Need: PIC Grants

The Community Arts and Education Program also makes the arts available to people in need through its annual Programs in the Community (PIC) grants that enable social service agencies, neighborhood centers and other non-arts organizations to incorporate arts programs into their services. This year, the following 10 organizations received PIC grants totaling \$117,160.

Girls After School Academy	\$16,000
Goldman Institute on Aging	\$16,000
Jamestown Community Center	\$12,000
Programs for People	\$16,000
Richmond District Neighborhood Center	\$12,000
San Francisco Conservation Corps	\$7,968
San Francisco Ministry to Nursing Homes	\$16,000
San Francisco Women Against Rape	\$12,400
Tenderloin Reflection and Education Center	\$4,238
Women and Children's Family Services	\$4,504

Quiet Breakthroughs: WritersCorps

Since 1994, WritersCorps has been improving the lives of youth in need by teaching them the utility, power and joy of communicating through the written and spoken word. Last year, more than 750 young people between the ages of six and 22 participated in after-school and weekend workshops in schools, housing complexes, community centers, a juvenile detention home, and other sites. Teachers reported that more than 80% of the youth increased their ability to express themselves, developed more interest in learning, and gained self confidence.

WritersCorps teachers are local poets, prose and interdisciplinary writers who receive special training from experts on teaching techniques, curriculum development, learning disabilities, and community building. They plan and facilitate regular classes at designated sites, help to select pieces for the annual anthologies, and coach participants in performing their work for various audiences.

In May, 2000, two winners of the city-wide Youth Poetry Slam League were sent to Washington, D.C. to compete in the All-Star Slam, cosponsored by the National WritersCorps Alliance and Borders Books. In June, WritersCorps celebrated the release of its sixth anthology "Smart Mouth" at the San Francisco Public Library. Youth from the different sites read before a large audience of teachers, peers, families and people from the community.

Neighborhood Cultural Centers

CAE's Chinatown Community Arts Program, housed within the Chinese Culture Center at 750 Kearny Street, presents art events that reflect a variety of cultural traditions within the Asian population while drawing audiences of all backgrounds. This year's schedule consisted of six exhibitions and nine other events, which included art lectures, poetry readings, and concerts.

CAE also provides support and technical assistance for the four city-owned cultural centers. Located in the Bayview, Mission, South of Market, and Western Addition districts, they sponsor a growing variety of free or low-cost classes, events and other programs.

Special events at the Bayview Opera House included a performance by the Mid-Illinois Ballet, the presentation of "No More Fillmore," a video documentary of the history and redevelopment of the Fillmore District, and the opening of the Acting Academy, which offers free drama workshops for youth and adults. The Mission Cultural Center held its second Multicultural Arts Summer School, which provided 75 youth with free or low-cost classes in painting, silkscreen, computer graphics, photography, hip hop and other subjects. The Center's professional printmaking shop Mission Grafica continued to train both adults and youth in marketable skills for the work force, and its annual Day of the Dead festival was another community success. The South of Market

Cultural Center's full schedule of citywide events included the annual Art Car Fest, the San Francisco Women Artists exhibition, the Asian Pacific Islander Cultural Festival, and the Queer Arts Cultural Center Festival. At the Center for African and African American Art and Culture, events included the popular monthly Monday night jazz series and a special international guest exhibition designed for the Asian Pacific Islander community.

Acknowledgements

The Arts Commission gratefully acknowledges the Koret Foundation and the Potrero Nuevo Fund for their support of the arts education organization grants. The Commission also thanks the following organizations for their contributions to WritersCorps: Borders Books and Music; The Gap, Inc.; the Richard and Rhoda Goldman Fund; the Walter and Elise Haas Fund; the National Endowment for the Arts; the Department of Children, Youth and Their Families; the San Francisco Department of Juvenile Probation.

Cultural Equity Grants

The Cultural Equity Grants Program gave \$1.5 million in grants to San Francisco multicultural artists and arts organizations in 1999-2000. The one-time awards empower individual artists and small to mid-sized organizations to continue presenting unique community-based performances, exhibitions, workshops, festivals and other arts events for audiences representing many of the city's culturally diverse populations.

The program provides financial support under the following four categories: Cultural Equity Initiatives, Organization Project Grants, Individual Artist Commissions, and Creative Space. The common mission of each is to nurture a vibrant arts community that reflects San Francisco's ethnic diversity and variety of cultural traditions. Money for Cultural Equity Grants comes from a legislated Hotel Tax Fund allocation. The Cultural Equity Grants program also awards a limited number of special project grants to small, volunteer-based organizations

During the year 1999-2000, the program made the following awards.

Cultural Equity Initiatives

Cultural Equity Initiatives (CEI) grants invest in the development, sustainability and growth of San Francisco arts organizations that are deeply rooted in and able to express the experiences of historically underserved communities. The long-term goal is to ensure that all the cultures and subcultures of San Francisco are represented by thriving, visible arts organizations. CEI grants are awarded under two subcategories, Level One and Level Two. Level One grants are made in amounts of up to \$18,000 to support organizational development initiatives over a one-year period. Level Two grants, which support large-scale organizational development initiatives, are available in amounts of up to \$75,000 over a two-year period, or \$120,000 over a three-year period.

Level One

ABADA Capoeira San Francisco	\$18,000
AfroSolo Theatre Company	\$18,000
Asian American Theater Company	\$15,300
Asian Improv aRts	\$18,000
Campo Santo	\$13,175
Chamberworks/Sukay Project	\$18,000
Creativity Explored of San Francisco	\$15,000
Dance Brigade	\$15,300
Flyaway Productions	\$15,300
Iconoclast Productions	\$15,300
Jon Sims Center for the Performing Arts	\$15,300
Kearny Street Workshop	\$18,000
La Pocha Nostra	\$15,300
Loco Bloco Drum and Dance Ensemble	\$18,000

Luna Sea Women's Performance Project, Inc.	\$15,300
Na Lei Hulu I Ka Wekiu	\$18,000
The New Conservatory Theatre Center	\$18,000
The Purple Moon Dance Project	\$15,300
Robert Moses' Kin	\$15,300
Rosa Montoya Bailes Flamencos	\$15,300
SEW Productions Lorraine Hansberry Theatre	\$15,300

Level Two

Galeria de la Raza	\$120,000
Aunt Lute Books	\$120,000
QCC: Queer Cultural Center	\$120,000

Organization Project Grants

This program awards grants to small and mid-sized arts organizations for local public presentations of exhibitions, installations, concerts, readings, performances, film and video screenings, and new media presentations.

A Traveling Jewish Theatre	\$7,500
California Contemporary Dancers	\$8,250
Children's Book Press	\$13,500
Chinese Cultural Productions	\$13,500
Cine Acción	\$13,500
Common Sense Composers' Collective	\$13,500
d-net's SF Butoh Festival	\$13,500
Exit Theatre	\$13,500
Frameline	\$11,250
Golden Gate Performing Arts, Inc.	\$13,500
Harvey Milk Institute	\$13,500
Intersection for the Arts	\$13,500
Joe Goode Performance Group	\$13,500
Kulintang Arts	\$13,500
Lesbian and Gay Dance Festival	\$13,500
Media Alliance	\$11,243
Nancy Karp + Dancers	\$9,750
ODC Theater	\$13,500
Other Minds	\$13,500
Performing Arts Workshop	\$13,500
Persona Grata Productions, Inc.	\$13,500
Recovery Theater	\$6,750
San Francisco Contemporary Music Players	\$13,500

San Francisco Jewish Film Festival + Arab Film Festival	\$18,750
San Francisco Quilters' Guild	\$4,346
Sixth Street Photography Workshop	\$17,000
SomArts	\$13,500
Stern Grove Festival Association	\$13,500
The Blues and R&B Music Foundation	\$4,500
The Eureka Theatre Company	\$13,500
The Left Coast Chamber Ensemble	\$13,455
The Playwrights Foundation	\$13,500
The San Francisco Silent Film Festival	\$13,500
The Women's Philharmonic	\$18,000
Theater Artaud	\$13,500
Theatre Rhinoceros	\$13,500
TILT - Teaching Intermedia Literacy Tools	\$6,375
Twin Productions	\$7,500
Visual Aid	\$11,250
Working Women Theatre Festival / SFWC	\$13,500
World Arts West	\$13,500
World Music at Clarion	\$13,500
ZACCHO Dance Theatre	\$18,000

Individual Artist Commissions

This program awards grants of up to \$10,000 to individual artists for specific art projects that culminate in public presentation, or include other forms of public participation, such as a neighborhood workshop. Grants are awarded in specific disciplines, which change in alternate years. In 1999-2000, grants were made in dance, music, theater, or a combination of those fields.

Dance

Stephanie Neira	\$9,000
Scott Wells	\$10,000

Music

Hector Armienta	\$10,000
Sebastian Robin Craig	\$9,000
Gang Situ	\$10,000
Donald E. Swearingen	\$9,000
Betty Anne Wong	\$9,000

Theater

Deborah Ann Edwards	\$10,000
Rhodessa Jones	\$10,000
Cherylene Lee	\$9,000
Luis Oropeza	\$9,000
Kenneth Robert Prestininzi	\$9,000

Interdisciplinary and Multidisciplinary

Veronica Combs	\$9,000
Kim Epifano	\$9,000
Carla Lucero	\$9,000
Miya Masaoka	\$9,000
Guillermo Gomez-Peña	\$9,000
Michelle Stortz	\$7,830
Amy Claire Trachtenberg	\$9,000
Peter Whitehead	\$9,000
Pamela Z	\$9,000

Creative Space

The Creative Space program provides support for improvements to facilities for small and midsize organizations and for live-work space for individual artists. Grant proposals are accepted in two categories, facilities planning and capital improvements.

Capital Improvements

Creativity Explored	\$10,000
Eth-Noh-Tec	\$18,425
Theater Artaud	\$19,800

Planning

ABADA Capoeira San Francisco/Brazilian Cultural Academy	\$15,000
Brava! For Women in the Arts	\$15,000
San Francisco Camerawork	\$15,000
Z Space Studio	\$15,000

Special Project Grants

These grants support special projects by very small volunteer-based organizations.

maxine moerman dancetheatre	\$900
The Half Baked Players (through The Playwrights Foundation)	\$900
Non-Prophet Productions	\$900
ZaZa Dance Theatre (through The Tumbleweed, Inc.)	\$900

The Street Artists

One morning a month, the Arts Commission's downstairs conference room fills with men and women demonstrating their craftsmanship—cutting fabric, for example; trimming hats with feathers and ribbon; assembling wire and stones into one-of-a-kind earrings and necklaces; molding soft wax into candles; carving wood blocks into figurines.

As new applicants for a street artist's license, they are there to show an advisory committee that they create their wares themselves—the essential requirement for entry into the Street Artists' Program. The 28-year-old nationally recognized program permits participants to sell what they make on city sidewalks, thereby giving people who work with their hands a way to build their own businesses, support themselves and their families, and even put their children through college. The approximately 350 legal vending spaces, located largely in the downtown and Fisherman's Wharf areas, are assigned every day by lottery.

This past year, nearly 400 local artists participated in the street artists program, which is supported entirely by the annual license fees. The street artists provide both residents and visitors with a colorful outdoor market every day of the year.

Civic Design Review

All of San Francisco's new and restored public construction projects are presented to the Arts Commission for design review. In addition to buildings, plazas and their landscaping, the Commission also reviews the designs for bridges, viaducts, gates, fences, paving designs, lamps, benches and other street furniture. The Civic Design Committee, consisting of two architects, a landscape architect and one other Arts Commissioner, reviews projects in three phases—conceptual design, design development, including colors and materials, and final working drawings. The goal throughout is to ensure the highest quality of urban design possible throughout the city's neighborhoods, commercial districts, and parks.

One of the year's major projects was Union Square. The Arts Commission worked closely with the architectural firm Phillips Fotheringham, the Union Square Citizen's Advisory Committee, and SPUR throughout the redesign of the downtown plaza, scheduled for completion in 2002. In all, approximately 85 projects were presented this past year to the Civic Design Review Committee.

In other reviews, the Committee continued its evaluation of the long-term development of Mission Bay's streetscape and the Third Street Light Rail project. It also approved the conceptual design of the Golden Gate Park Pavilion, a small, low-budget community and environmental education center to be constructed from wheat-husk board and other recycled materials on the west side of the park. The energy-efficient facility will have natural ventilation, a concrete floor with radiant heating, and a concave earth berm to protect it from ocean winds. The future center will also have a living roof with flowering plants and will be nestled into the hollow of the berm, so that it blends smoothly into its park surroundings.

Phase 3 Reviews Completed in 1999-2000

Beach Chalet Landscape Improvements
Southeast Water Pollution Control Plant Gravity Belt Thickener
City Division Central Pump Station
PUC Water Department Replacement of Castlewood Pump Station
PUC Water Department Bay Division Pipeline Seismic Upgrade
Lincoln Park Holocaust Memorial Improvements
Peaceful Street's Tree Grate Design
Harry Tracy Water Treatment Plant, Residual Solids Thickening Project
SFFD Fireboat House Headquarters #35 Renovation
Hetch-Hetchy Water & Power Southeast Water Pollution Control Plant Cogeneration Project
City Distribution Division Sutro Reservoir Seismic Upgrade
Sunol Valley Treatment Plant Operations Building Upgrade & Chemical Feed Building
North Embarcadero Transit Canopy Design
Moccasin Communication and Control Station

Mission Bay North Streetscape Master Design Detail Plan
Mission Bay South Streetscape Master Design Detail Plan
Precita Park Memorial Bench
City Distribution Division Safety & Environmental Hazard Abatement Project
San Francisco International Airport USPS Mail Center Expansion
North Beach Pool

FY 1999-2000 Budget

General Fund

The General Fund provides for the infrastructure of the Arts Commission. General Fund monies pay for some of the core staffing for Administration, Community Arts and Education, and the Civic Art Collection, as well as for core operating supplies and expenses for these programs.

The largest program fund in the General Fund is the Municipal Symphony Fund, which is based on a special tax assessment. This is the fund used to support the annual Summer in the City concert series.

Program Funds

Municipal Symphony Fund	\$889,144
-------------------------	-----------

Administrative Funds

Program and Support Staff	\$545,436
Mandatory Fringe	\$131,211
Telephone	\$4,250
Materials and Supplies	\$4,750
Office Rental	\$122,976
DTIS/Telephone	\$14,171
DTIS/ISD	\$10,407
Human Resources	\$893
Reproduction	\$4,085
Insurance	\$530
PUC/Light, Heat & Power	\$22,698
Other Current Expenses	\$11,300

Subtotal Program and Administrative	\$1,761,851
--------------------------------------------	--------------------

Capital Funds

Cultural Center Maintenance	\$75,000
Monument Maintenance	\$10,000
Monument Rehabilitation	\$81,000

Subtotal Capital	\$166,000
-------------------------	------------------

Total General Fund	\$1,927,851
---------------------------	--------------------

Other Funds

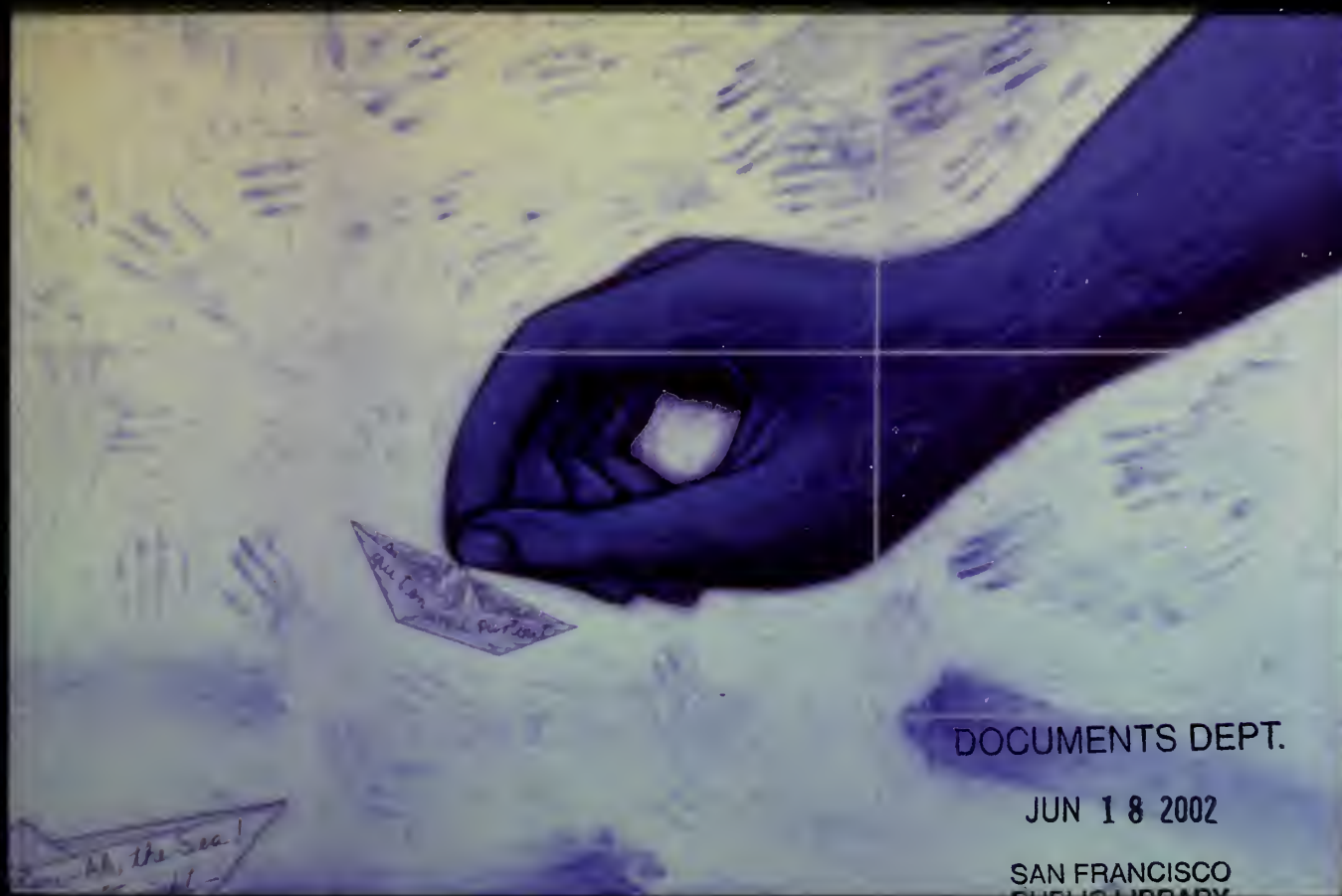
In addition to the General Fund, the Arts Commission depends on other funding sources for its programs:

Market Street Maintenance Funds (Public Art Program—Market Street)	\$87,843
JC Decaux (Public Art Program—Market Street)	\$3,000
Youth Art Funds (Community Arts and Education Program)	\$111,105
Grants for the Arts (Community Arts and Education)	\$222,000
California Arts Council (Community Arts and Education)	\$41,853
Department of Children, Youth and their Families / DCYF (Community Arts and Education)	\$150,000
Juvenile Probation / TANF (Community Arts and Education)	\$75,000
Street Artist Revenues The Street Artist Program is funded solely through street artist license fees.	\$155,500
Art Enrichment Funds estimated for 99-00 The Art Enrichment Program is funded from the construction budgets of new and remodeled City structures and buildings. Funds from these projects are allocated for the incorporation of public art.	\$1,286,461
Cultural Equity Grants FY 99-00 Budget The Cultural Equity Grants program is funded from the City's Hotel Tax Fund.	\$1,939,397
Cultural Center Funding (Hotel Tax) (Community Arts and Education)	\$2,200,000
Public Art Fund The earned income in the Public Art Fund is allocated to Arts Commission programs. The following allocations were approved for spending in fiscal year 99/00:	
Art Gallery – Programming and Administration	\$93,172
Public Information	\$63,071
Community Arts & Education Administration	\$38,856
Interns	\$30,000
Membership Dues	\$7,000
Staff Travel	\$5,000
Website Services	\$3,500
Computer Equipment	\$17,500
Administrative Expenses	\$2,000
Grant to ArtHouse	\$5,960
Space Planning & Renovation	\$32,500
Newsletter	\$5,000
Subtotal Public Art Fund	\$303,559
Total Other Funds	\$6,575,718
Total Budget	\$8,503,569

SF
A70
#2
2000/01
c. 2

San Francisco Arts Commission Annual Report

2000-2001



DOCUMENTS DEPT.

JUN 18 2002

SAN FRANCISCO
PUBLIC LIBRARY



San Francisco
Arts Commission
25 Van Ness Avenue,
Suite 240
San Francisco, CA 94102
Tel: 415-252-2590
Fax: 415-252-2595
e-mail: sfac@ci.sf.ca.us
web site: <http://sfac.sfsu.edu>

On the cover:

Detail of "Love Letters," a wall piece in laminated glass by San Francisco artist Enrique Chagoya, commissioned by the Arts Commission for the International Terminal at SFO, and installed in Gate Room A8, Boarding Area A. The work's "love letters" are handwritten in nine different languages. (Photo by Craig Mole)

San Francisco Arts Commission 2000-2001 Annual Report

The San Francisco Arts Commission integrates the arts into city life through . . . art installations, exhibitions, concerts in public places / dance, music, festivals, arts workshops, education in communities and schools / support for local artists and arts organizations / conservation and restoration of historic monuments and other civic art works / urban design review

Public Art 4

Enrichment of the urban environment through the commissioning of site-specific art for new city buildings and parks, and through the Market Street Art in Transit Program of sidewalk exhibitions

Gallery 7

Exhibitions of work by Bay Area artists

Performing Arts 9

Annual presentation of Summer in the City symphony "Pops" concerts

Community Arts and Education 10

Support for arts programming in schools, community facilities, cultural centers and the neighborhoods

Cultural Equity Grants 14

Support for San Francisco's multicultural landscape through grants to arts organizations and individual artists

Street Artists 18

Licensing of artists to sell handcrafted items in public places

Civic Art Collections 19

Maintenance, restoration, conservation and archival records of city-owned works of art

Civic Design 21

Design review of all new building projects on city public land

2000-2001 Budget 22

DOCUMENTS DEPT

JUN 18 2002

SAN FRANCISCO
PUBLIC LIBRARY

**The San Francisco
Arts Commission**

Stanlee Gatti, President

At Large

Denise Roth, Vice

President

At Large

Kirk Anderson

At Large

Andrew Brother Elk

Literature/Media Arts

Blanche Brown

Dance

Andrea Cochran

Landscape Architecture

Rod Freebairn-Smith

Architecture

Eddie Marshall

Music

Ralph Guggenheim

Media Arts

William Meyer

Architecture

Janice Mirikitani

Literature

Barbara Stauffacher

Solomon

Sculpture

Dugald Stermer

Painting

Ethel Pitts Walker

Theatre

Dede Wilsey

At Large

Dear Mayor Brown and Members of the Board of Supervisors:

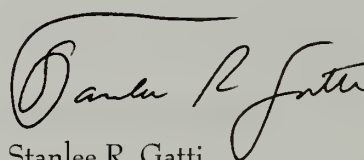
It is my privilege to present you with the San Francisco Arts Commission's 2000-01 annual report highlighting the major activities and programs during the year.

I am proud of the many ways our Commission has brought art to the people of San Francisco—through the summer Pops concerts; new public art works in the neighborhoods and commercial districts; free exhibitions of work by local artists in accessible, centrally-located sites; the conservation and restoration of our city's invaluable historic monuments; and support for the multicultural artists and arts organizations that make San Francisco the vibrant contemporary arts center it is.

I thank Commissioners Andrew Brother Elk, Blanche Brown, Andrea Cochran, Rod Freebairn-Smith, Ralph Guggenheim, Eddie Marshall, William Meyer, Janice Mirikitani, Denise Roth, Barbara Stauffacher Solomon, Dugald Stermer and Dede Wilsey for their continuing commitment to advancing art in San Francisco, and I welcome new Commissioners Kirk Anderson and Ethel Pitts Walker.

I also commend those on the Arts Commission staff for their ongoing work with artists, community groups, and other public agencies to provide high quality arts events, education, and opportunities for San Franciscans of every age group, background and economic circumstance.

As we continue to explore new ways to make the arts, in all their marvelous variety, accessible to everyone, we look forward to working with all of you throughout the coming year.



Stanlee R. Gatti
President

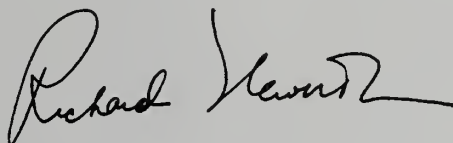
Dear Mayor Brown and Members of the Board of Supervisors:

This past year has been one of major accomplishments and great challenges.

Stunning original mosaics, sculptures, large-scale lighting installations, and other art pieces by leading artists from the Bay Area and throughout the country are now on permanent view at San Francisco's new International Airport Terminal. We also improved our more immediate urban surroundings with new public art projects, including several in outlying neighborhoods, and we brought other contemporary works by local artists into the community through free, easily accessible temporary exhibitions in Civic Center and along Market Street. Through our granting programs, we enabled more than 100 multicultural arts organizations and individual artists to continue serving the city's diverse population with community-based performances, exhibitions and other arts events. We continue to advocate for more arts education in public school classrooms throughout the state, and we have broadened the San Francisco program for elementary school children by extending it to parents.

The year also presented us with one of the greatest challenges in this agency's history—the preservation of our city's vibrant and unique arts landscape in the face of escalating rents and property values. We identified the many organizations that have either already lost a space or expect to lose it when their leases expire, we examined the unique needs and circumstances of each, and we have come up with an array of approaches to address the situation. We are working now with a citywide coalition of those organizations, along with developers, property owners, philanthropic foundations, and corporations. Together, in the months and years ahead, we will continue to develop cooperative, innovative mechanisms to protect and nurture our vibrant community of dancers, musicians, actors, painters, sculptors, writers and other artists who in so many ways enrich the lives of our residents and visitors.

I am grateful to this coalition, as well as to the Arts Commissioners, our staff, the people of the community and all of you for your will to preserve and further art in our city.



Richard Newirth
Director of Cultural Affairs

Arts Commission Staff

Richard Newirth
Director of Cultural Affairs

Nancy Gonchar
Deputy Director

Public Art

Jill Manton, Program Director
Nina Dunbar
Anna Kvinsland
Tonia Macneil
Judy Moran
Susan Pontious
Kristen Zarembo

Arts Commission Gallery

Rupert Jenkins,
Program Director
Natasha Garcia-Lomas
Sharon Spain

Civic Art Collections

Debra Lehane,
Program Director
Jessica Goodson

Community Arts and Education

Liz Lerma, Program Director
Rachelle Axel
Carol Marie Daniels
Janet Heller
Janice Hom
Thien Lam
Avesa Rockwell
Robynn Takayama

Cultural Equity Grants

Lawrence Thoo,
Program Director
Jenny Louie

Street Artist Program

Howard Lazar,
Program Director
Antoinette Worthy

Administration

Ann Courtright
Kan Htun
Michele Liapes
Juan Martinez
Sally Wisnia
Raymond Wong

**Permanent Public
Art Projects
Completed in 2000-01**

Mission Street Bus Bulbs

Mission Street sidewalks
between Precita and
Cortland
"Substrada"
Concrete sidewalk reliefs
Brian Goggin

**Mid-Embarcadero
Roadway**

The Embarcadero between
Broadway and Folsom
Mid-Embarcadero
Promenade Ribbon
Concrete and glass linear
sculpture
*Vito Acconci, Stanley
Saitowitz/Barbara
Stauffer Solomon*

Tenderloin Police Station

301 Eddy Street
"First Person Plural"
Tile mural
Anders Barth

Tenderloin Children's

Playground
Turk and Hyde streets
"Guardian Serpent"
Tile mosaic
Ruth O'Day

**Moscone Convention
Center**

Third and Howard streets
Untitled sculpture
Keith Haring

Public Art

San Francisco's Public Art Program promotes a diverse and stimulating cultural environment for the city's residents, visitors and employees through the integration of original works of art into new or renovated public buildings, parks, transportation facilities, and other civic improvement projects. One of the first in the country, the Public Art Program was established in 1969 by a city ordinance that provides for an art enrichment allocation equivalent to 2% of the construction cost of the new project. In 2000-01, program staff worked with a total of 78 artists and 16 city departments on 68 projects for a variety of neighborhoods and commercial districts. The goal is to produce an artwork specific to the site and meaningful to the community. Artists interact with architects, city staff and community members throughout the several-year development of a project. Artists are selected through a public competitive process involving outreach, recruitment, peer panels and community participation.

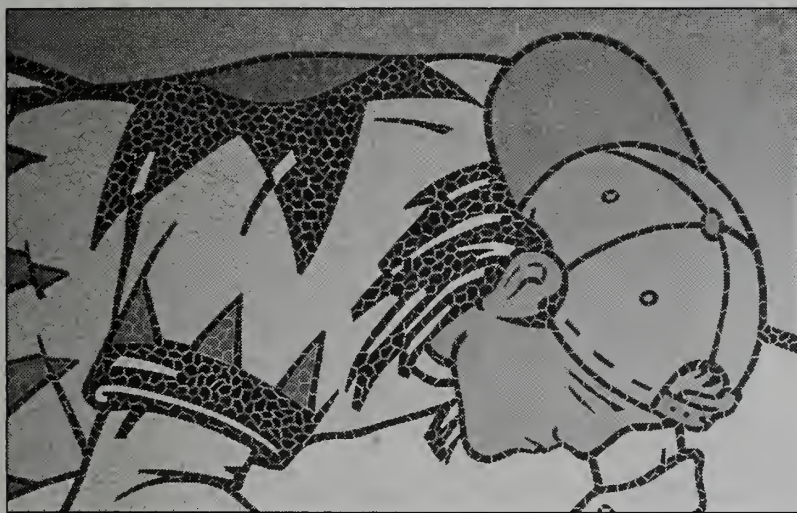
Art Takes Flight

Ten years of public art planning and project management culminated in the completion of 15 new permanent art installations for the recently completed International Terminal at SFO. Integrated unto the terminal lobbies, corridors and gate rooms, these sculptures and wall pieces create a variety of distinctive environmental spaces for San Francisco's visitors and residents. Large scale works include world-acclaimed sculptor James Carpenter's sculptural fiberglass light reflectors, integrated into the design of the Departures Lobby skylights, and local artist Lewis deSoto's 12,000-square-foot terrazzo floor in the Arrivals Lobby. The floor piece's 176 bronze medallions are based on the meteorological approach maps used by pilots and air traffic controllers for the world's major international airports.



▲ James Carpenter's sculptural light reflectors, seamlessly tucked into the trusses of the skylights, diffuse dappled light throughout the Departures Lobby of the SFO International Terminal. (Courtesy Hearst S.F. Examiner)

Smaller tile mosaics and other wall pieces were created for the gate room walls by some of the Bay Area's foremost contemporary artists. In all, the collection reflects San Francisco's rich cultural diversity while showcasing a breadth of museum-quality artwork. The art works generated substantial and positive press coverage. Two more pieces will be completed in spring 2002.



▲ The stone mosaic "Thinking of Balmy Alley" by Rigo 99 is one of nine museum-quality wall pieces on the gate room walls at San Francisco International Airport. (Photo by Craig Mole)

In the Neighborhoods

Numerous city neighborhoods were also enriched with original works of art commissioned for new public buildings, streetscapes and city parks. In the Bernal Heights district, artist Brian Goggin's nine sculptural reliefs reflecting aspects of neighborhood history now mark the sidewalks by the newly installed Muni Bus Bulbs along Mission Street between Precita and Cortland streets. Ruth O'Day worked with youth in the



▲ The Keith Haring sculpture, known as "Three Dancing Figures," brightens the busy corner at Third and Howard streets, outside the Moscone Convention Center. (Photo by Craig Mole)

Tenderloin to create a lyrical and vibrant tile treatment for the retaining wall surrounding the new Turk Hyde mini park, and Anders Barth created a terracotta work reflecting the diversity of the same neighborhood for the façade of the new Tenderloin Police Station. On the corner of Third and Howard streets, a recently acquired Keith Haring sculpture, known as "Three Dancing Figures," adds color and joyous exuberance to the streetscape outside the Moscone Convention Center.

San Francisco International Airport

"Four Sculptural Light Reflectors"

Fiberglass light reflectors
James Carpenter

"On the Air"

Terrazzo floor and bronze medallions
Lewis deSoto

"Gateway"

Wall piece in mixed media
Ik-Joong Kang

"Welcome"

Cast glass panels
Su-Chen Hung

"Salty Peanuts"

Wall sculpture
Mildred Howard

"Waiting"

Large-scale mosaic tile portrait
Larry Sultan/Mike Mandel

"Love Letters"

Wall piece in laminated glass
Enrique Chagoya

"World Civilization"

Ceramic tile relief
Viola Frey

"Ceiling Flood"

Fluorescent neon and argon lighting installation
Keith Sonnier

"You Were in Heaven"

Mixed media sculptural relief
Ann Preston

"Baile!"

Wall piece in laser-cut copper on powder-coated steel
Carmen Lomas Garza

"Fly, Flight, Fugit"

Wall piece in ceramic steel
Squeak Carnwath

"Bird Technology"

Wall piece in hand-glazed ceramic tile
Rupert Garcia

"Thinking of Balmy Alley"

Wall piece in tile mosaic
Rigo 99

"Santuario"

Fresco framed in bas relief wood sculpture
Juana Alicia/
Emmanuel Montoya



▲ Artist Vicki Saulls cast a mold from the face of a neighborhood swimmer for her future public art work at the renovated North Beach Pool. (Photo by Craig Mole)

Several new projects were initiated this year, and the artists engaged neighborhood participation in various ways. Vicki Saulls took live portrait castings from swimmers at the North Beach Pool to be used in a sculptural frieze for the remodeled pool building. Ruth O'Day again brought out the best in neighborhood youth, who painted ornamental tiles for her new work at the Margaret Hayward Playground in the Western Addition. In conjunction with the Public Art Program's extensive art project for the future Third Street Light Rail, youth art programs were initiated in Visitation Valley, Portrero Hill/Dogpatch and Bayview Hunter's Point. The young participants' designs will be incorporated into permanent art works on Muni boarding islands along the five-mile transit system.

Ongoing work continued on the "Endangered Garden," an environmental art work with a restored butterfly habitat established by an artist for the Sunnydale Pump Station at Candlestick Point. Summer programs through the Bayview YMCA and Youth in Action gave neighborhood day campers hands-on experience in gardening, landscaping and ecological restoration.



▲ Neighborhood day campers helped with the ongoing restoration of "Endangered Garden," an environmental art work for the Sunnydale Pump Station at Candlestick Point.

Alternative forms of access for the visually impaired have been provided at 10 public art sites. Future efforts to increase ADA access will include a public information campaign and outreach to the disabled community.

On the Street

Through the Market Street Art in Transit Program, the Public Art Program provides round-the-clock access to contemporary art for thousands of pedestrians who see the artist-designed posters installed in the advertising kiosks along Market Street between Van Ness and the Embarcadero. These ongoing poster exhibitions by Bay Area artists reflect the cultural complexities of a major urban thoroughfare.

This year the Market Street Art in Transit Program featured works by Maya Hayuk, Jon Rubin, René Garcia/John Leños, and community youth led by Johanna Poethig.

Arts Commission Gallery

The Gallery staff is proud of the fact almost every major Bay Area artist has exhibited work at the Arts Commission Gallery at some point in its 32-year history. Based in a compact, modern facility in the Veterans Building, the Gallery operates three exhibition sites as well as a comprehensive slide registry that serves more than 500 artists as well as curators, researchers and buyers.



▲ The Gallery's show "After the Storm" featured landscape photographs by the late Bay Area environmental photographer Bob Walker.

The Gallery maximizes the three exhibition sites to present a diversity of artwork with appeal to a broad range of viewers. The main gallery in the Veterans Building, 401 Van Ness Avenue, is recognized for its shows of contemporary work by upcoming artists. Its special emphasis is on site specific installation and media works. Community programming designed to engage a more general audience takes place throughout the lower level of City Hall and features up to 30 exhibitions a year by individual artists, arts collectives, and arts outreach organizations. Window installations and video screenings are across the street from City Hall at 155 Grove. Outdoor installations in an open space next door complement many of these shows, creating a dynamic explorative site accessible to viewers day and night.

► Conceptual artist Gail Wight focused on issues of contemporary scientific investigation in her mixed media installation "Spike." The work was part of "The Gateway Project: Natural Forces," an exhibition of video, sound, and mixed media installations by four artists in the main gallery.



Main Gallery Exhibitions, 2000-01

6/21/2000 - 7/29/2000

CHAIN REACTION 2000
Curated by Rupert Jenkins
Paintings, photography
and sculptures by
16 artists

8/9/2000 - 9/23/2000

Radical Printmaking :
Innovations in
Contemporary Hand
Printmaking from the
California Society of
Printmakers.
Works by 19 printmakers

10/4/2000 - 11/18/2000

After the Storm:
Bob Walker and the Art
of Environmental
Photography
Curated by Christopher
Beaver, Judy Irving, Ellen
Manchester
Landscape photographs
by Bob Walker

12/6/2000 - 1/27/2001

CANAL and Made Lives
Curated by Rupert Jenkins
Photos by Liz Cohen;
drawings by Sandra Wong

2/2/2001 - 3/10/2001

Jess Hilliard:
an undying fascination
and love for all animals,
especially the cute ones.
Curated by Harrell Fletcher
Multimedia works
by eight artists

3/16/2001 - 4/28/2001

Photo Metro :
the 18th Annual Contest
Exhibition
Curated by Duane Michals
National award-winning
photographs by 40
photographers

5/9/2001 - 6/16/2001

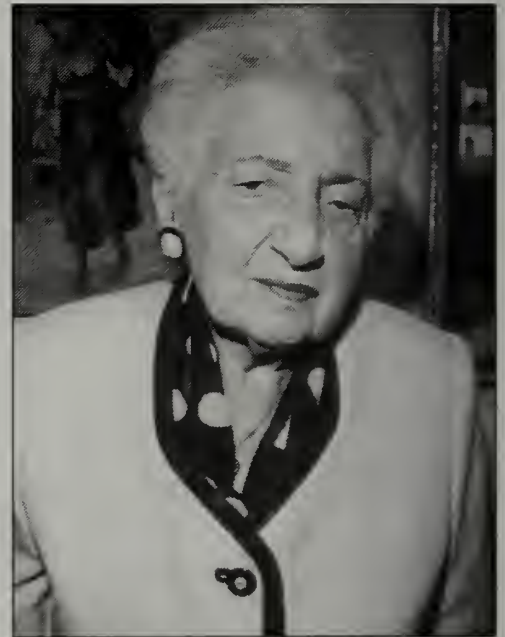
The Gateway Project:
Natural Forces
Curated by Laura Brun
Video, sound and mixed-
media installations by
four artists

6/27/2001 - 8/4/2001

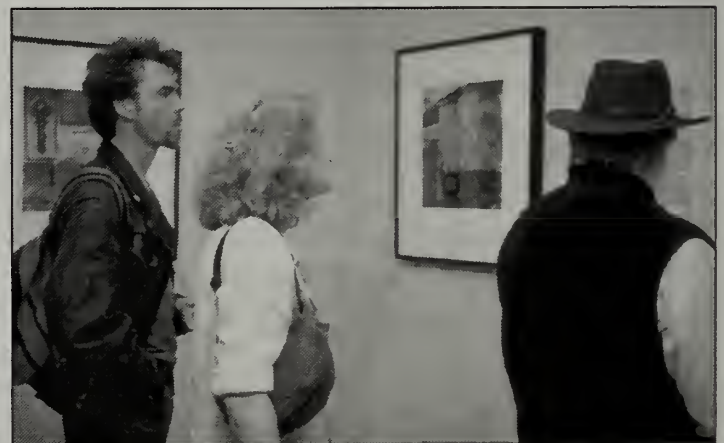
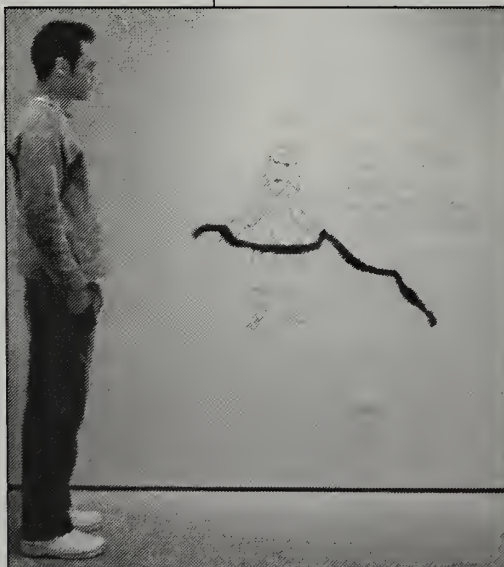
Sculptural Works by
Cheryl Coon
Artists' Pages from the
Djerassi Resident Artists
Program—original draw-
ings, paintings and other
two-dimensional works
by 40 Bay Area artists

This past year, works by more than 700 artists were exhibited. Reviews appeared in both the local press and arts publications, as well as on web sites.

The Arts Commission Gallery slide registry, containing images by more than 500 professional artists from across the United States, is designed for use by curators, researchers, and buyers who seek contemporary artwork for their exhibition projects or corporations. The registry is now fully accessible to any internet user interested in work by the Bay Area's foremost regional artists at <http://sfac.sfsu.edu/gallery>



▲ "Canal," artist Liz Cohen's exhibitions of photographs and mixed media works contrasted the Panama City lives of a prostitute and a middle-class grandmother.



▲ The exhibition space in lower level City Hall showcases a diversity of community-based art in a busy, central venue frequented by residents, visitors, workers and city officials.

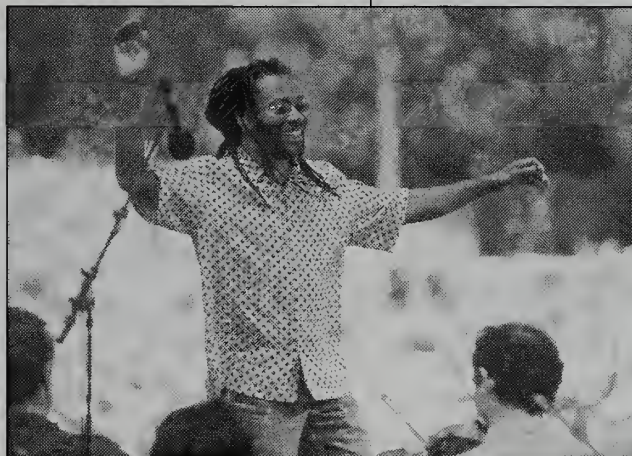
◀ Curator Harrell Fletcher examines Jess Hilliard's "I never had a bad dream until I dreamed of this person recently." The drawing was part of an exhibition of mixed media work by eight Bay Area artists.

The "Pops" Concerts: Summer in the City

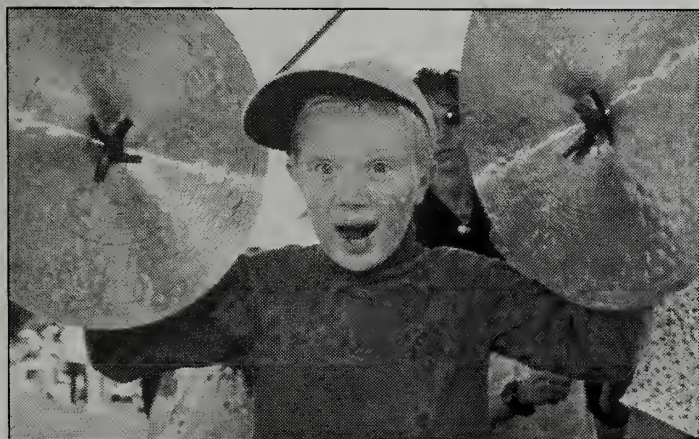
More than 10,000 music lovers filled Sharon Meadow on a sunny July afternoon to hear one-time San Franciscan Bobby McFerrin conduct the San Francisco Symphony orchestra in a selection of masterpieces by Prokofiev, Gershwin, Ravel, Rimsky-Korsakov, and McFerrin himself. It was the largest crowd ever to come out for the Arts Commission's annual free outdoor Summer in the City "pops" concert in Golden Gate Park. The festive day also featured pre-concert entertainment by strolling circus artists, musical instrument demonstrations by orchestra members, and displays of handmade jewelry, leather goods and other items by a selection of San Francisco's colorful street artists.

The Arts Commission presents the Sharon Meadow concert as part of its yearly Summer in the City "pops" concert performances of diverse and high-quality music at affordable prices. McFerrin launched the three-week season on opening night, when he led the orchestra before a capacity crowd in Davies Symphony Hall. Other world-famous guest artists were Johnny Mathis, Rosemary Clooney, Audra McDonald, and Little Richard. The repertoire also included the traditional evening of music by Tchaikovsky, the popular Rodgers & Hammerstein sing-along, two performances of Orff's *Carmina burana*, and a new program of Latino music by Pete Escovedo, the Omar Sosa Quintet and the rising young seven-piece group from the city's Mission District, Los Moscosos. In all, nearly 28,000 San Francisco residents and visitors went to hear one or more Summer in the City events at Symphony Hall.

The Arts Commission and the Symphony also presented a free concert in Chinatown. Nearly 300 people attended an afternoon of chamber music at the Chinese Cultural Center, where they heard traditional Chinese violin pieces and works by Bach and Saraste.



▲ Bobby McFerrin conducted the San Francisco Symphony orchestra in a free outdoor concert that brought more than 10,000 music lovers to Sharon Meadow in Golden Gate Park. (Courtesy San Francisco Symphony)



◀ The musical instrument demonstrations draw their own audience at the annual Summer in the City outdoor concert. (Courtesy San Francisco Symphony)

Programs in the Community Grant Awards

Boys and Girls Club of S.F.
\$14,110

Central City
Hospitality House
\$10,000

Edgewood Center for
Children and Families
\$10,000

Goldman Institute
on Aging
\$10,000

Jamestown
Community Center
\$11,250

Programs for People
\$20,000

Richmond District
Neighborhood Center
\$15,000

Rose Resnick Lighthouse
for the Blind &
Visually Impaired
\$5,000

SAGE Project, Inc.
\$10,000

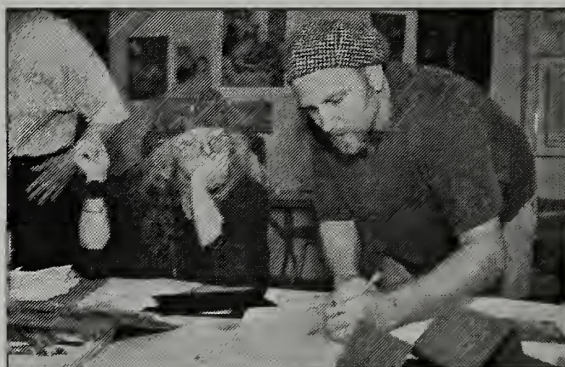
San Francisco Ministry
to Nursing Homes
\$15,000

Tenderloin Reflection
and Education Center
\$ 6,800

Community Arts and Education

This year, the Community Arts and Education (CAE) Program brought art into the lives of more than 650,000 San Franciscans of all ages, backgrounds and economic circumstances. Grants to community organizations, support for neighborhood cultural festivals, the Chinatown Community Arts Program, administration of the city's four neighborhood cultural centers, and arts programming for youth are at the core of CAE's community work.

Programs in the Community Grants: Reaching Out to People in Need



▲ *The Tenderloin Reflection and Education Center, a Programs in the Community grantee, inspires low-income and homeless people in the Tenderloin to produce and present their own art for community festivals. (Photo by Bob Hsiang)*

Low-income and homeless people in the Tenderloin are teaming up at weekly arts workshops to put on public exhibitions and readings of their work. The workshops are sponsored by the Tenderloin Reflection and Education Center with support from the Arts Commission. In the city's nursing homes, aging and frail men and women are exploring new potential through painting classes taught by professional artists under the Art with Elders Program. And San Francisco County jail inmates and ex-offenders

learn to communicate, solve problems and develop other new skills and attitudes for rebuilding their lives through Programs for People, a jail arts program providing hands-on experience in theater, the visual arts, and creative writing.

The three programs were all recipients of Programs in the Community grants, which enable social service agencies, neighborhood centers, and other community organizations to provide art programs for people in need. This year, 10 organizations received grants totaling \$127,160.

Festival Grants: Support for Local Celebrations of Culture

San Francisco's neighborhood festivals and art fairs strengthen community ties by bringing people together for food, camaraderie, performances and exhibitions of work by local artists. During 2000-01, CAE gave festival grants to 12 community organizations for celebrations of art and culture in their neighborhoods.

Community Cultural Centers

The array of free or low-cost classes, training programs, exhibitions and events hosted by the city's four cultural centers reflect the cultural vibrancy of their immediate communities while drawing people from throughout the city to explore and share varied artistic traditions and expressions.

The **Bayview Opera House Ruth Williams Memorial Theater** is an urban arts center fostering cultural diversity and artistic expression, music production and sound recording. Its month-long Juneteenth 2001 celebration "Embracing Our History" included a youth talent and fashion show, street festival and Black film festival. The Center also presented the exhibition "Hip/Hop Retrospective," in collaboration with Yerba Buena Center for the Arts, and "A Night of Music with the San Francisco Symphony" at the Lorraine Hansberry Theater.

The **Center for African and African American Art & Culture** underwent extensive renovations this year, including a name change. Now known as the African American Arts and Culture Complex, this Western Addition facility houses a number of resident arts organizations—such as Cultural Odyssey, Afro Solo, and Robert Henry Johnson—as well as workshop space, a gallery and the Burial Clay Theatre. The Complex, along with the African-American Historical and Cultural Society, presented the Black History Month Kickoff and Proclamation Ceremony at City Hall, monthly jazz concerts, and ongoing classes in dance, drumming and other cultural subjects.

The **Mission Cultural Center Gallery** mounted 20 exhibitions, including "Solo Mujeres - 28 Women Artists," a Diego Rivera exhibit, and "Aloha Puerto Rico y Hawaii." The gallery also featured collaborative exhibitions with Instituto Mexicano de Cultura & Consulado Mexicano, Horizons Unlimited, and Creativity Explored. The Center hosts an average of 45 adult classes per week ranging from textile design, etching, and computer graphics to Afro-Cuban dance, tango, and bomba y plena. The Multicultural Arts Summer School gave classes in bilingual comic book drawings, folk art, painting, hip-hop, computer arts, capoeira and salsa. The ongoing program, Sabado Infantil, offers free classes in painting, puppet theater and folk arts every Saturday to youth between the ages of five and 14.

SomArts operates a multipurpose facility providing space for exhibitions, performances, classes and offices. Affordable programs in technical services, public art, digital technologies and fiscal sponsorship serve San Francisco's artists and communities city-wide. SomArts presented festivals for the Queer Cultural Center and the Asian Pacific Island Cultural Center, and exhibitions hosted by the gallery included "Visual Aids," "Big Deal" and "Casa de Espantos." The facility's technical services division provided the staging for the San Francisco Blues Festival, Carnaval and the Black & White Ball.

Festival Grant Awards

Bernal Heights
Neighborhood Center
Fiesta on the Hill
\$3,250

Every Child Can Learn
Foundation
S.F. Youth Arts Festival
\$6,000

Intersection for the Arts
Arts Providers Alliance
\$1,000

New Direction
Bayview/Hunters Point
4th of July Picnic
\$3,250

New Direction
Annual Parade and
Community Barbecue
\$3,250

Potrero Hill
Neighborhood House
Festival 2000
\$3,250

Precita Eyes Muralists
Association
Urban Youth Arts Festival
\$3,250

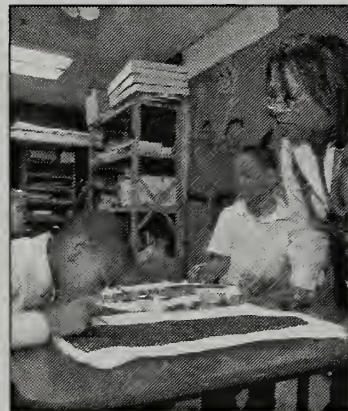
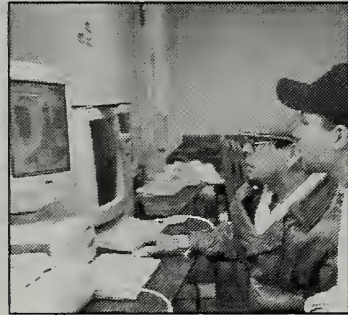
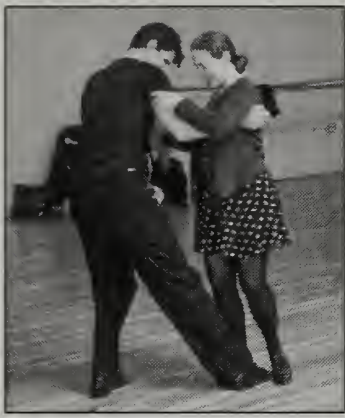
Rescue Center Collective
Dia de los Muertos
\$3,250

San Francisco SAFE
Holiday Unity Parade
\$3,250

SomArts
SOMA Youth Festival
\$3,250

Sunset District
Neighborhood Coalition
Sunset Community Festival
\$2,500

Treasure Island Homeless
Development Initiative
Treasure Island Festival
\$3,250



▲ The community cultural centers provide a wealth of free or low-cost classes, training programs, and events that draw people from throughout the city.

The Chinatown Community Arts Program, housed within the Chinese Culture Center at 750 Kearny Street, presented another series of vibrant exhibitions and events reflecting a variety of Asian traditions. Highlights this year included "Angel Island Immigration Experience," a three-gallery exhibition documenting experiences of immigrant families going through interrogation and detention on Angel Island, "Seven Voices," an exhibition of works by Asian American women in seven different styles, and "Rhythm of Youth," a performance featuring students in art, music and dance.

WritersCorps

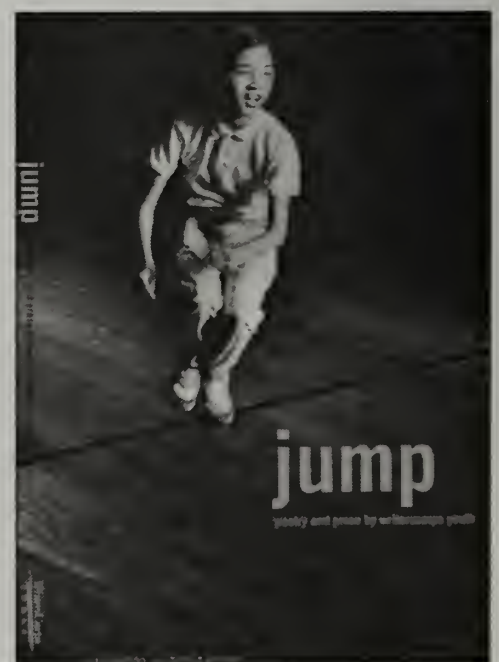
The seven-year-old WritersCorps Program transforms the lives of children and youth through the written word. More than 700 young San Franciscans between the ages of six and 22 participated in weekly workshops where they learned how to use language for communication, self-expression, and advancement. Workshops are held in schools, housing developments, community centers, a juvenile detention facility, and other sites.

The teachers, a team of eight talented and dedicated local writers, received special training in teaching techniques, curriculum development, learning disabilities and community building. They developed materials to meet the diverse needs of their students, shepherded them through public readings and citywide slams, and inspired some of them on to new achievements outside the program.

For example, one youth was commissioned to write and read a poem to commemorate the closing of the deYoung Museum, and two others read their work at a community event honoring the life of Cesar Chavez. Two eighth graders were accepted into the prestigious California Summer School for the Arts, and two 14-year-olds went on to an intergenerational writing camp sponsored by the National Book Foundation.

Workshop groups from different sites held their own readings throughout the year in branch libraries and community centers. The program sponsored four free youth poetry slams at Borders Books downtown. In June, WritersCorps celebrated the publication of its seventh anthology *Jump* at the main Library, where youth from all the sites read their work before an auditorium filled to capacity with teachers, peers, family members and other listeners. The book won the Western Art Directors Guild Award in Design.

WritersCorps celebrated the publication of its seventh anthology *Jump*.
(Photo by Ed Kashi)



Arts Education

A primary Arts Commission goal is the promotion of arts education in public schools. Last year, approximately 800 men and women participated in the Arts Education Program's annual professional development workshops for teachers, educators, principals and site managers at the elementary school and child development center levels.

The comprehensive resource directory Inside/Out and companion web site (www.sfin-sideout.org) disseminate critical information on citywide arts education programs.

The Arts Education Program also supported the second annual Family Arts Workshops day, a pioneer PTA project designed to expand arts education beyond the classroom and into family life at home. Elementary school youth came with their parents to Potrero Middle School for a Saturday of free workshops in dance, music, drama, and visual arts, led by some of the city's most dynamic community artists.

The program also supports San Francisco arts education organizations through annual grants for operations. This year, nine organizations received grants of \$6,000 each.

The program coordinated a hands-on family arts day the final weekend of the annual Youth Arts festival in May. More than 3,500 people attended.

Arts Education Organization Grantees

ABADA Capoeira

California Poets in the
Schools

LEAP...Imagination in
Learning

Performing Arts
Workshop

San Francisco
Architectural Foundation

San Francisco Arts
Education Project

Streetside Stories

TILT
(Teaching Inter-Media
Literary Tools)

Young Audiences of the
Bay Area



*The Family Arts
Workshops for
children and their
parents are designed to
expand arts education
beyond the classroom.
(Photos by Bob Hsiang)*



Cultural Equity Grants

"Fortunately art is a community effort..."

— Allen Ginsberg



▲ Rhodessa Jones and Idris Ackamoor of Cultural Odyssey were recipients of a Cultural Equity Grant.

Those words are at the heart of the Cultural Equity Grants Program. Founded in 1993, its charge was to strengthen the place where art and community meet by providing support for small and midsize organizations whose projects focus on the many and diverse populations of the city. The program is supported by an annual allocation from the Hotel Tax Fund, which for the year 2000-2001 totaled \$2,045,925. Using a peer panel process the program awarded these funds to 104 applicants in five categories. Each grantee is chosen because of the excellence of the art project and its potential for reaching out to San Francisco audiences.

The uncertainties of the economic climate, which influenced the entire country, were reflected in the life and work of the artists served by the Cultural Equity Grants Program. Yet the spirit of the City's art organizations and the vibrancy of their work—concerts, plays, exhibitions, festivals, murals, poetry, workshops—never dimmed. Even when organizations may have had to tighten their belts, the array of activities was impressive. From the smallest, all-volunteer presentation to large-scale facility renovation or extended film festivals, the projects supported by CEG were stellar examples of the variety of cultural traditions nurtured by the city of San Francisco. The categories of CEG support are:

Cultural Equity Initiatives (Level 1 and Level 2) support small and midsize organizations that are deeply rooted in historically underserved communities or larger organizations which are addressing the experiences of those communities. The focus is on projects that enhance an organization's administrative development and sustainability.

Organization Project Grants are awarded to organizations for the development and presentation of arts projects and events in all forms. Exhibitions, installations, concerts, readings, productions, performances, film and video screenings are among the art activities awarded in this category.

Individual Artist Commissions are grants of up to \$10,000 for individual artists for art projects that culminate in public presentation or include other forms of public participation. Grants are made in six disciplines—music, dance, theatre and literature, media, visual arts—which are alternated each year.

Creative Space awards are made in two areas: facilities planning and capital improvements. They provide support for improvements to facilities for small and midsize organizations and for live-work space for individual artists. The Cultural Equity Grants Program also provided support for ArtHouse, which was administered by the California Lawyers for the Arts. ArtHouse promoted affordable live/work space for artists as well as disbursing Emergency Rent Subsidy funds.

Special Project Grants go to small, all-volunteer organizations with a track record of public presentations.

Each category is designed to serve the artists and arts organizations of San Francisco as well as the audiences of the city. Awards for the year 2000-2001 went to 104 organizations and individuals.

CULTURAL EQUITY GRANTS 2000-01 AWARDS

Cultural Equity Initiatives - Level One

Campo Santo
\$18,000

Chamberworks/
Sukay Project
\$18,000

Chinese Cultural Productions
\$18,000

Cultural Odyssey
\$18,000

Dance Brigade
\$18,000

Golden Gate Performing Arts, Inc
\$18,000

Harvey Milk Institute
\$18,000

Iconoclast Productions
\$18,000

Instituto Pro Musica de California
\$15,000

Jon Sims Center for the Arts
\$18,000

La Pocha Nostra
\$18,000

The Living Word Project
\$18,000

Moving Beyond Productions
\$18,000

The New Conservatory Theatre Center
\$18,000

Northern California Music & Art Culture
Center Inc.
\$18,000

Purple Moon Dance Project
\$18,000

Sister Spit
\$18,000

Theatre Flamenco of SF
\$18,000

Theatre Rhinoceros
\$18,000

TILT
\$18,000

The Women's Philharmonic
\$18,000

Cultural Equity Initiatives - Level Two

Abada Capoeira San Francisco
\$20,000

American Indian Film Institute
\$120,000

Chinese Historical Society of America
\$120,000

Frameline
\$120,000

Creative Space Grants

509 Cultural Center
\$15,000

Bay Area Theatersports
\$20,000

Bay Area Video Coalition
\$20,000

CELLspace
\$20,000

Chinese Culture Foundation of
San Francisco
\$20,000

Chinese Historical Society
\$20,000

Eureka Theatre Company
\$20,000

Frameline
\$15,000

Iconoclast Productions
\$20,000

Intersection for the Arts
\$15,000

Magic Theatre
\$20,000

Precita Eyes Muralists Association, Inc.
\$20,000

Queer Cultural Center - QCC
\$30,000

The Marsh
\$30,000

Theater Residencies Inc.
\$10,000

Thick Description
\$20,000

Youth Speaks, Inc.
\$30,000

**Individual Artists Commissions
Literature, Media, Visual Arts**

Cynthia Anderson
\$10,000

Judith Blankman
\$10,000

Christian Bruno
\$8,000

Ellen Bruno
\$10,000

Anita Wen-Shin Chang
\$10,000

Cathy Lee Crane
\$9,700

Jona Frank
\$10,000

Jewelle Gomez
\$10,000

Taraneh Hemami
\$10,000

Ester Hernandez
\$10,000

Julia Segrove Jaurigui
\$10,000

John Killacky
\$5,000

Rachel Libert
\$10,000

Rinehardt Z. Linmark
\$10,000

Edwin Lozada
\$6,800

Kyoko Matsumoto
\$10,000

Letitia Moran
\$10,000

Jenni Olson
\$10,000

Frank Pietronigro
\$10,000

Daniel Mark Plotnick
\$10,000

Melinda Jo Stone
\$10,000

Claudia Elaine Tennyson
\$10,000

Minori Yata
\$10,000

Organization Project Grants

509 Cultural Center
(aka Luggage Store)
\$18,000

848 Community Space
\$15,300

AfroSolo Theatre Company
\$18,000

American Institute of Graphic Arts
\$15,300

Art of the Matter
\$12,750

California SignRise Corporation
\$15,300

Children's Book Press
\$12,244.25

CONTRABAND
\$15,300

Dance-Network
\$15,300

Exit Theatre
\$18,000

First Voice, Inc.
\$15,300

Flyaway Productions
\$18,000

Half Baked Players
\$5,000

Joe Goode Performance Group
\$18,000

Kulintang Arts
\$15,300

Magnificat
\$18,000

Melody of China
\$15,300

Museo ItaloAmericano
\$6,545

Museum of Craft & Folk Art
\$18,000

Musical Traditions, Inc.
\$15,300

National Japanese American Historical
Society (NJAHS)
\$15,300

National Poetry Association
\$5,000

New Pickle Circus
\$15,000

ODC Theater/Intersection for the Arts
\$25,000

Performing Arts Workshop
\$18,000

Playwrights Foundation
\$15,300

Rova Saxophone Quartet
\$15,300

San Francisco Arts Education Project
\$15,000

San Francisco Jewish Film Festival
\$18,000

San Francisco Mime Troupe
\$18,000

San Francisco Silent Film Festival
\$18,000

Scott Wells & Dancers
\$11,475

SEW Productions / Lorraine Hansberry
Theatre
\$15,300

ShadowLight Productions
\$15,300

Small Press Traffic Literary Arts Center
\$18,000

Summerfest/Dance
\$12,750

The Blues and R & B Music Foundation, Inc.
\$6,630

Youth Speaks
\$15,300

Zaccho Dance Theatre
\$15,300

Street Artists

Many visitors have said that San Francisco's street artists, with their sidewalk arrays of handmade arts and crafts, are among the city's major attractions. The colorful outdoor vending booths, managed by knowledgeable people who make their own wares, also draw residents from throughout the Bay Area.

The 28-year-old Street Artist Program, established by San Francisco voters in 1972, permits participating artists to sell seven days a week throughout the year—and on sidewalks lining some of the highest retail real estate in the world.



◀ *San Francisco street artists sell their handmade wares every day throughout the year.*

Over the years, the Commission has helped more than 7,000 artists and craftspeople launch and build their own independent open-air businesses, and support themselves and their families. After more than a quarter of a century, the program has thrived to see the day when it is licensing the grown-up offspring of the original license holders.

This year, the Commission maintained an average number of 400 license-holders, and issued licenses to 130 first-time street artists.

Once again, for the 19th consecutive year, additional selling spaces for street artists were designated in the downtown area and at Harvey Milk Plaza during the winter holiday season. And, for the first time, a selection of street artist displays added to the festivity of the annual free "Summer in the City" concert presented by the Arts Commission and the San Francisco Symphony in Golden Gate Park's Sharon Meadow.

Civic Art Collection

San Francisco's art collection is dispersed high and low throughout the city's parks, streets and civic buildings. It features approximately 3,000 works as diverse as Lotta's Fountain, 1875, on Market Street, the late Keith Haring's contemporary sculpture "Three Dancing Figures" at Moscone Center, the 1934 frescos lining the interior walls of Coit Tower and the walls of catalog cards preserved at the New Main Library in 1996. The collection also contains paintings, drawings, photographs, prints, jewelry, ceramics and textiles. In addition to physical maintenance the program maintains a full archive of the works of art owned by the city.



◀ After installation of the restored 210-year-old Buddha monument, conservator Larry Reif reattaches the heavy satori that surrounds the statue's head.



Approximately 80 percent of the works are permanently installed or assigned to a specific location, such as the airport, San Francisco General Hospital, community recreation centers, the Beach Chalet, and Golden Gate Park. The rest rotate on loan to city department offices. The entire collection is now available on line as part of the Arts Commission website (<http://sfac.sfsu.edu/civart/welcome.htm>).

In 2000-01 the Collection Program completed major restoration on two well-known landmarks—the 210-year-old Buddha monument in Golden Gate Park's Japanese Tea Garden and the Fountain of the Tortoises in Huntington Park. Both pieces had to be removed from their sites for necessary repair of both artistic and structural elements.



◀ The Buddha, newly restored to its original bronze luster, now contains a stabilizing armature that rises from the base inside the 3000-pound statue and supports the weight of the satori around the head.
(Photo by Larry Rief)

Old repairs and corrosion were carefully removed from the Buddha and replaced with new materials before the patina was restored. The rotted wooden pedestal was replaced with a hand-cut black granite base that will seat the 3000-pound statue for another century or two. The monument, formally named Amazarasti-no-Hotoke (Buddha who sits through sunny and rainy weather without shelter), will bless the Tea Garden for a long time to come. The \$173,000 project was partially funded by the Adopt a Monument program, with the help of Gump's Department Store and the Recreation and Parks Department.

The Fountain of the Tortoises project was initiated by the Nob Hill Association's desire to light Huntington Park and the fountain in its center. The fountain, an exact replica of the Fontana della Tartarughe in Rome, showed years of damage by time, weather, and bad plumbing. Working closely with the Nob Hill Association, the Arts Commission oversaw the disassembly of the work, the installation of new plumbing, the addition of a structural armature to keep the marble units together, and the repair of all stone and bronze pieces. In addition to funds from the Arts Commission Civic Collection Program, support for the restoration came from an array of contributors: the Nob Hill Association and individual residents, the Ford Motor Company, Webby Awards 2000, the Neighborhood Beautification Fund, as well as the Capital Improvements Fund. This sparkling evidence of one of the Arts Commission's most successful public/private partnerships received a 2001 Beautification Award from San Francisco Beautiful.

The Program also assists other City departments when needed. Managing the restoration of the historic vintage Dentzel carousel at the request of the San Francisco Zoo is a prime example. All decorative panels and the menagerie of animals are being removed and accurately restored. With its value increased, this historic treasure will continue to be a favorite stop for zoo visitors. The carousel restoration project can be seen on line at <http://www.carousel.com>.



And every dog has its day. When the famous Doggie Diner mascot on Sloat Boulevard smashed to the ground during a storm, the Collection Program, collaborating with the Department of Public Works, restored the beloved icon's original look. Interviews with pup originator Harold Bachman and research into the original paint colors aided the City's Central Shops. The pooch's damaged snout was repaired with reconstructive fiberglass surgery and its coat revived with metallic-flaked automotive paint. The doggie mascot is once again the City's best friend.

Civic Design Review



▲ A recently completed concrete and glass staircase activates Justin Herman Plaza while providing a vital design link to the future neighboring Ferry Building Plaza.

The Civic Design Review Committee reviewed over 55 projects during this fiscal year. More than half of them were phase 3 approvals of final construction drawings. These are now either currently under construction or will be in the near future.

One is already finished. The recently completed Justin Herman Plaza staircase is an elegant concrete and glass curved public stairway that activates the plaza. It functions both as a

pedestrian passage between levels and as seating for public events at the plaza. The new stairway also strengthens the design relationship between Justin Herman Plaza and the future Ferry Building Plaza across the Embarcadero.

For the Huntington Park lighting improvement project, new and dramatic lighting was added to the Nob Hill park's famous sculptural centerpiece, the "Fountain of the Tortoises." A collaboration between the private sector and the Arts Commission was instrumental in bringing this important project to completion.

The proposal for a new administrative building at 525 Golden Gate Avenue was unique because it will be the first public building in San Francisco designed to integrate "green" building strategies, such as solar panels, recycled building materials, and passive cooling and heating. When it is finished, it will exemplify both design excellence and strong environmental sensitivity.

One of the largest projects to come before the Committee was the San Francisco Zoo's proposed master plan calling for the construction of several new buildings. The Committee reviewed designs for a new panoramic café, entry village, lemur forest exhibit, and children's zoo and contact yard.

The primary role of the Civic Design Review Committee is the ongoing rigorous assessment of all public construction projects. The Committee is composed of two architects, one landscape architect and one artist/designer. Reviews are conducted in three phases—schematic design, design development, and construction documents—ensuring that each project's design is appropriate to its context in terms of scale, aesthetics and use. Energy efficiency is a current focus for the Committee, which strives to inspire public design solutions that enhance the environment. The Civic Design Review Committee is committed to supporting projects that achieve excellence in design, enliven the public realm and maintain the highest quality of life for the residents of San Francisco.

Phase 3 Reviews Completed: July 2000-June 2001

Huntington Park Lighting Improvements
New Balboa Park Restroom Project
New Golden Gate Park Restrooms Project: Stow Lake, Arboretum, The Panhandle
Golden Gate Park West End Pavilion
Calaveras Reservoir Potassium Permanganate Project
Ocean View Ave. Reconstruction & Improvement Project
Japanese Tea Garden
Margaret Hayward Playground Clubhouse
San Francisco Downtown Signage Program
New Electric Trolley Coach Facility Modifications
Pac Bell Safety Railings
Zoo Entry Village
Zoo Panoramic Café
Zoo Warehouse and Maintenance Facility
Children's Zoo & Contact Yard
Zoo Lemur Forest Exhibit
Performing Arts Garage: Café Alegro Awnings
Potrero Heights Chlorine Station Project
Union Square Improvements
4TH Street Bridge Seismic Upgrade
Justin Herman Plaza Staircase
3rd Street Light Rail Lighting Design
Decaux Public Service Kiosk Program: Phase 21
Golden Gateway Garage Emergency Generator
4TH Street Bridge Equipment Module
San Bruno County Jail Replacement Project
Metro East Maintenance & Operations Facility

FY 2000-2001 Budget

General Fund

The General Fund provides for the infrastructure of the Arts Commission. General Fund monies pay for some of the core staffing for Administration, Community Arts and Education, and the Civic Art Collection, as well as for core operating supplies and expenses for these programs.

The largest program fund in the General Fund is the Municipal Symphony Fund, which is based on a special tax assessment. This is the fund used to support the annual Summer in the City concert series.

Program Funds

Municipal Symphony Fund	\$925,926
-------------------------	-----------

Administrative Funds

Program and Support Staff	\$539,982
Mandatory Fringe	\$133,129
Office Rental	\$122,976
Materials and Supplies	\$14,750
Human Resources Training	\$982
DTIS/Telephone	\$10,392
DTIS/ISD	\$54,215
Postage	\$2,000
Reproduction	\$4,085
Insurance	\$1,400
Special Projects	\$1,123
Other	\$11,300
Light, Heat & Power	\$37,758

Subtotal Program and Administrative	\$1,860,018
--------------------------------------------	--------------------

Special one-time Allocation for Emergency Rent Subsidies for Arts Organizations	\$1,500,000
----------------------------------------------------------------------------------------	--------------------

Capital Funds

Cultural Center Maintenance	\$75,000
Monument Maintenance	\$10,000
Monument Rehabilitation	\$59,600
Ergonomic Office Furniture	\$40,000

Subtotal Capital	\$184,600
-------------------------	------------------

Total General Fund	\$3,544,618
---------------------------	--------------------

Other Funds

In addition to the General Fund, the Arts Commission depends on other funding sources for its programs:

Market Street Maintenance Funds (for Public Art Program)	\$91,721
JC Decaux (for Public Art Program)	\$3,000
Youth Art Funds (for Community Arts and Education Program)	\$120,334
Grants for the Arts (for Community Arts and Education Program)	\$232,500
Grants for the Arts (for City Hall Exhibits)	\$15,000
California Arts Council (for Community Arts and Education Program)	\$41,888
Department of Children, Youth and their Families / DCYF (for Community Arts and Education Program)	\$160,801
Juvenile Probation (for Community Arts and Education Program)	\$50,000
Street Artist Revenues The Street Artist Program is funded solely through street artist license fees.	\$151,766

Art Enrichment Funds estimated for 00-01	\$719,798
----------------------------------------------------	-----------

The Art Enrichment Program is funded from the construction budgets of new and remodeled City structures and buildings. Funds from these projects are allocated for the incorporation of public art.

Cultural Equity Grants FY 00-01 Budget The Cultural Equity Grants program is funded from the City's Hotel Tax Fund.	\$2,059,726
-------------------------------------------------------------------------------------------------------------------------------	-------------

Cultural Center Funding (Hotel Tax)	\$2,200,000
--------------------------------------------	-------------

Public Art Fund

The earned income in the Public Art Fund is allocated to Arts Commission programs. The following allocations were approved for spending in fiscal year 00-01:

Art Gallery - Programming and Administration	\$95,070
Public Information	\$63,160
CAE Administration	\$46,538
Senior Accountant	\$8,000
Interns	\$40,000
Membership Dues	\$4,000
Office Renovation	\$80,000
Staff Travel	\$3,000
Website Services	\$3,500
Computer Equipment	\$8,000
Administrative Expenses	\$3,500
Newsletter	\$5,000
Harvey Milk exhibition	\$7,000

Subtotal Public Art Fund	\$366,738
---------------------------------	-----------

Total Other Funds	\$6,213,272
--------------------------	-------------









